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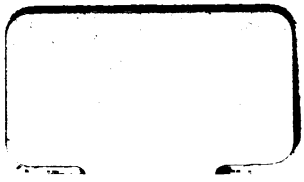

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NEW YORK, 1896

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Beechey, Sir William
Béraud, Jean
Berne-Bellecour, E.
Besnard, Paul Albert
Bonington, R. P.
Bouguereau, W. A.

Cazin, Jean-Charles
Chambers, George
Chaplin, Charles
Clouet, François
Constable, John
Copley, J. Singleton
Corot, J. B. C.
Cotes, Sir Francis

Daubigny, C. F.
Daumier, Henri
Dawson, Henry
De Neuville, A. M.
Detaille, J. B. Édouard
Diaz, N. V.
Domingo, José
Doré, Gustave Paul
Drouais, H.
Dupré, Jules

Gainsborough, Thomas
Gay, Walter
Greuze, Jean Baptiste
Guignard, Gaston
Guillaumet, Gustave

Harlow, George Henry
Henner, J. J.
Hitchcock, George
Holbein, Hans
Hoppner, John
Hudson, Thomas

Isabey, Louis Eugène

Jacque, Charles Émile
Jacquet, J. G.

Knaus, Ludwig
Knight, D. Ridgeway

Lafarge, John

LAMBINET, ÉMILE
LANCRET, NICOLAS
LANDSEER, SIR EDWIN
LAWRENCE, SIR THOMAS
LELOIR, LOUIS
LELY, SIR PETER
LÉPINE, STANISLAS
LEROLLE, HENRY
LHERMITTE, LÉON A.
LOIR, LUIGI

MARIS, JAKOB
MAUVE, ANTON
MEISSONIER, J. L. E.
MORLAND, GEORGE
MOROT, AIMÉ NICOLAS

NASMYTH, PATRICK

OFFERMANS, T.
OPIE, JOHN

PAGANI, MAINARDO
PASINI, ALBERTO
POURBUS, FRANZ (the elder)
POURBUS, FRANZ (the younger)

RAEBURN, SIR HENRY
REMBRANDT, H. VAN RYN
REYNOLDS, SIR JOSHUA
RICO, MARTIN
ROMNEY, GEORGE
ROYBET, F.
RUSCA, CHEVALIER
RUSSELL, JOHN

SALA-Y-FRANCÉS, EMILIO
SCHREYER, ADOLPH
SIMI, F.
SIMONI, GUSTAVO
SORBI, RAFFAEL
STARK, JAMES
SUSTERMANN, LAMBERT

THAULOW, FRITZ
TROYON, CONSTANT
TURNER, J. M. W.

VANDER HELST, B.
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BIOGRAPHICAL NOTES AND INDEX

BESNARD (Paul Albert) — France

Born in Paris in 1849. Won the Prix de Rome at the École des Beaux-Arts in 1874, and after studying in Italy he visited England in 1881, where he painted many portraits, and then returned to settle in Paris. While adopting the general theories of the Impressionistic School, he never carried them to extremes, and has executed many decorative paintings for public buildings in Paris, which, while entirely opposed to the Academic style which governs such works in general, have proved acceptable and won him merited praise. He has taken medals at the Salon, and one of the first class at the Munich Exposition in 1890.

"*Mr. Besnard's father was an amateur artist who frequented the studio of Ingres; it will not be forgotten that his mother, a talented miniaturist of no common order, and pupil of Madame de Mirbel, took a successful part in the exhibitions at the Salon for twenty years. Left a widow soon after the birth of her son, Madame Besnard in no way sought to awaken in him the sense of his vocation. Although from his childhood Besnard drew the plaster figures which lay before his eyes, yet it was in no way owing to maternal instigation. Obliged to give way when, at the age of sixteen, Besnard had finished his classical curriculum, his mother consented to choose a professor, and confided his artistic education to a friend of the family, Jean Brémond.*"

"*In 1887 Meissonier was heard to declare that no composition had taken such hold on him or affected him to such an extent as M. Paul Albert Besnard's celebrated picture, 'The Evening of Life,' of which he would have been prouder to have been the author than of any other.*"—ROGER MARX, "The Painter, Albert Besnard."

"*Emerging from the École des Beaux-Arts a much noticed winner of the Prix de Rome, he held himself for a long time to the beaten official track, and only some*

ten years ago broke the Academic cocoon in order to emerge the fine artist whom the youths of art to-day revere; an investigator whose works are different in merit, but whose intrepid certainty in attacking the most difficult problems of light and color always renews one's astonishment."—RICHARD MUTHER, "Geschichte der Malerei im Neunzehnten Jahrhundert."

No. 25—Repose

No. 97—Meditation

BEECHEY (Sir William) England

Born December, 1753, at Burford. Student of Royal Academy. Elected Associate Member, 1793, and appointed portrait painter to Queen Charlotte. Royal Academician, 1798. Died, 1839.

"*William Beechey, after an ordinary school education, was articled to a conveyancer, in pursuance of his father's purpose to bring him up to the law. His persistent idleness, and his preference for drawing from nature instead of drawing legal papers, led to his ultimately abandoning his master's office, and at the age of nineteen he was entered as a student at the Royal Academy in London. He seems to have supported himself at this time as a house and sign painter, and to have done decorative work as a journeyman in the great mansions of London. In a modest way, he commenced to paint portraits on a small scale, for trifling sums, and one of these attracted the attention of a nobleman, who sought the artist out and gave him a commission. Through the friendly influence of this patron he was introduced to George III., and in 1793, in which year he was made an associate member of the Royal Academy, he was appointed portrait painter to Queen Charlotte. This immediately gave him a fashionable vogue, and he painted a long series of portraits of the royal family and of the most famous and fashionable persons of the time. He was a strong painter, florid in color, bold in brush work, and particularly successful in portraits of the high-living and robust men of his day. In 1798 he received a commission for a picture of a military pageant, in which he introduced portraits of the king, the Prince of Wales, the Duke of York, and the staff. For this he received the honor of knighthood and a full membership of the Royal Academy. His career thenceforward was one of uninterrupted prosperity. His vigorous and manly portraits held the fancy of the time, and held it with a firm grasp until his death. He was personally a man of genial characteristics, and one of the finest traits of his character was his generous helpfulness of young artists who were struggling for the commencement of a career. He had no patience with incompetents, but an instinct for the discovery of true talent, to which he never refused a good word of advice and a helping hand.*"

No. 55—Portrait of a Lady

BÉRAUD (Jean) — France

Born in St. Petersburg, of French parents, and studied art in Paris under Léon Bonnat. His first success was made by scenes of every-day life for the illustrated journals, characterised by much spirit and truth of drawing, and by pictures of the same class of subjects. As a portrait painter he has also achieved good standing. In 1882 he won his first medal at the Salon. For several years past he has attracted particular attention by pictures of Scriptural subjects painted with modern surroundings, which have aroused fierce controversy, but in whose execution he displays a technical skill and a power of characterization such as he has shown in no previous works. Divested of their tendency to sensationalism, these subjects have, unquestionably, created an impression for the artist which is both profound and permanent.

No. 19—Les Boulevard

BONINGTON (Richard Parkes) — England

Born in Arnold, near Nottingham, England, 1801. Pupil of Gros. Gold Medal, 1824. His painting, "François 1er et la Duchesse d'Étampes," is in the Louvre, Paris. Died, 1828.

"English by parentage and birth, Richard Parkes Bonington is still claimed, with some show of justice, by the French as one of their own painters. He was born in the village of Arnold, near Nottingham, on the 25th of October, 1801. His father, a clever but shifty man, was at the time making some sort of living as a portrait painter and print seller. In 1816 the elder Bonington, having worn out his resources in England, took his family to France, and his son painted at the Louvre and received some instruction from Baron Gros. At this period Eugene Delacroix noticed him and commended his talent in the highest terms. His pictures, and particularly his water colors, found a rapid sale; and in 1822, when he first exhibited at the Salon, two works in the latter medium won him a premium of some 500 francs. He sought his subjects in the streets of Paris, along the Seine, on the Channel coast, and later in Venice and other parts of Italy. Rich color, a wonderful ease of execution, and an instinct for picturesque form and arrangement, rendered his pictures enormously popular. They not only sold as rapidly as they were

produced, but purchasers fairly contended for their possession. Yet all this time he was not known in his own country. It was not until two years before his death, in 1826, that two pictures of his attracted attention at the exhibition of the British Institution, and were criticised with favor as the works of an unknown and promising artist—whom the Parisians had been most liberally patronising for ten years. Bonington was, by choice, a landscape painter, but he was a master of the figure as well, and wherever he introduces it into his pictures he does so with a master's hand, while some of his figure compositions are among the best produced during the early romantic period in France. Personally Bonington was a tall and strongly built man, with every promise of a long life in his appearance. But while painting out of doors in Paris, under a hot sun, he acquired the foundation of a fever which developed into a hasty consumption. He fought manfully against it, and even went to London in the commencement of September, 1828. But the seal of death was on him, and on the 23d of the month, after having been less than three weeks in the city, he died in the house of a friend, to which he had come as a hopeful guest. Apart from his paintings Bonington produced a number of lithographs, which are now eagerly sought for and treasured by collectors."

No. 61—Palace of the Doge, Venice

No. 151—Honfleur Cathedral

BERNE-BELLECOUR (Etienne) France

Étienne Berne-Bellecour was born at Boulogne-sur-Mer on the 28th of July, 1838. At the age of nineteen he became a pupil in Paris, of Picot, supporting himself while he studied by working as a photographer. He appears to have made some original and successful experiments in this line, for he was awarded a recompense for photography at the Universal Exposition of 1867. Previous to this time he had exhibited at the Salon, the subjects of his pictures being landscapes. In 1868 the painter Vibert, who had become his brother-in-law, induced him to give up photography and devote himself entirely to painting, and his success was almost immediate. He abandoned landscape, took to figure subjects, and commenced to paint the military pieces on which his future reputation was to rest, making a voyage to Algiers in quest of motives. The war with Prussia recalled him to France, and he served in a regiment of franco-tireurs, receiving a military medal for gallantry under fire. At the end of the war he surrendered himself entirely to the painting of military subjects,

with which he took medal after medal, traveled in England, resided in Russia as the guest of the Czar Alexander II., practiced with success as a sculptor and an etcher, and was made a member of the Legion of Honor in 1878. Along with De Neuville and Detaille he came to be recognised as the representative military painter of France, and the wide spread given to his pictures by reproduction rendered his reputation international. Since the death of De Neuville he has shared with Detaille the popularity which the martial spirit of the French people accords to the painters who celebrate the national triumphs in the field of arms.

No. 68—Taking an Observation

BOUGUEREAU (William Adolphe) France

Born in La Rochelle, 1825. In 1842 he went to Paris and entered the studio of Picot, and later the École des Beaux-Arts, where his progress was rapid. He gained the Prix de Rome in 1850, and then studied in Rome. Medals, Paris, 1855 (Exposition Universelle), 1857, 1867 (Exposition Universelle). Chevalier of the Legion of Honor, 1859. Member of the Institute of France, 1876. Officer of the Legion of Honor, 1876. Medal of Honor (Exposition Universelle), 1878. Knight of the Order of Leopold, 1881. Grand Medal of Honor, Paris, 1885. Medal of Honor, Antwerp, 1885.

"One day in 1842 or so, there was a veritable riot among the students of the Alaux Art School at Bordeaux. It was occasioned by the award of the prize of the year to a young shopkeeper's clerk from La Rochelle, who was taking daily drawing lessons of two hours each, which his employer allowed him to abstract from business. The young Bohemians had such a contempt for the young shopman that they resented with violence the fact that he should win the honor of the school above their heads. But Bougureau received the prize in spite of their protests, and it decided his career. He determined to become an artist. His family objected. He persisted, threw up his employment at the shop, and went penniless to live with his uncle, who was a priest at Saintonge, and to paint portraits of the townspeople for a few francs each. Out of his earnings he contrived to save 900 francs, on which capital he proceeded to Paris, entered the studio of Picot, and secured admission to the École des Beaux-Arts in 1843, at the age of eighteen years. He lived by incredible shifts, finally receiving some small assistance from his family, until, in 1850, he won the Prix de Rome. For four years he was a pensioner and student in

that city, and he returned to Paris an artist competent to the execution of great works. Public commissions and private patronage soon laid the foundation of his fortune. In the face of the reaction against classicism he remains a classicist, but his technical knowledge is so profound, his skill so masterly, and his art so powerful in its intellectual vitality that he is able to hold his own against the strongest rush of the naturalistic tide, that would sweep feebler men before it. He is personally an interesting man, with a rigid adherence to his artistic beliefs, an iron resolution and indomitable will. One of the bitterest critical battles of our time has been fought over him, but it has not swerved him one hair's-breadth from the position he has assumed, and has rather added to than impaired his fame."

No. 76—The Bather

COPLEY (John Singleton) England

The life of John Singleton Copley is one of the romances of art. Born in America while it was under the British dominion, he was bred in his art in England while his native country was struggling for liberty, and died the father of a British peer. He was an artist, above all things. Patriotism and love of country succumbed to his devotion to art; and his greatest ambition, to be a grand historical painter, was frustrated. He never rose, in truth, above the level of a portrait painter, but as such was of the first ability. Copley's parents were English, and settled in Boston in 1736. He was born there in 1737, in which year his father died in the West Indies, whither he had gone on a commercial venture. His widow later married a Boston man, Peter Pelham, and a portrait of young Copley's half-brother, Henry Pelham, was the first of the artist's successes. Pelham was also a painter of some merit, but died young. Both he and Copley were entirely self instructed. Copley himself said that he had never seen a good picture until after he left America. But he made his living here as a portrait painter until 1774, when he crossed the water at the earnest invitation of Benjamin West, to whom he had sent specimens of his art; and died in London on the early morning of September 9, 1815. His son, who had been brought up to the bar, became Lord Chancellor, was made Lord Lyndhurst, and died, a very old man, in 1868.

No. 121—Portrait of Miss Hill

CAZIN (Jean-Charles) France

Born at Samer, in Picardy, and a pupil of Lecoq de Boisbandrau, Jean-Charles Cazin won his first medals at the Salon in 1876 and 1877, by figure subjects, mainly from sacred and profane history. Eventually turning his attention to landscape, he speedily secured recognition as the creator of a new and distinct school, in which are combined poetic sentiment and broad, free, and simple treatment, but with close adherence to the organic facts of nature. He has been a Member of the Legion of Honor since 1882. In 1894 he visited the United States, and made an exhibition of his works at the American Art Galleries with great success. His wife and son are also artists of ability.

"M. Jean-Charles Cazin is one of the most original and fascinating personalities in contemporary French art. M. Cazin is a man of medium stature, with a massive head of large volume, long, gray-blond hair hanging over the shoulders, features of great strength and precision, prominent eyes with rather heavy eyelids, an expression of detachment from material things and absorption in some internal dream. In M. Cazin's impressive face the large, blue-gray eyes at once fix your attention by their serenity and power; you feel that they are implacable mirrors, reflecting integrally and with the most exquisite delicacy of perception all that passes before them, and at the same time you feel that they are the servants of a great soul. These eyes are not the bright, sparkling, and searching organs of the painters of externality, behind which you divine nothing but a skillful workman's hand; they are the eyes of a poet who is a dreamer of mystic dreams. For this man painting is not a commerce but an inspiration; he does not sit down with the commonplace purpose of making a mere literal transcript of reality, but rather uses nature as the means of expression, and, as it were, the vehicle of an intimate ideal; possessing superabundantly that intricate combination of intuitive perceptions, feelings, experience, and memory which we call imagination, he dominates nature, and manifests in harmonious creations the enthusiasm, the passion, the melancholy, the thousand shades of joy or grief, which he feels in his communion with the great sphinx."—THEODORE CHILD in "Harper's Magazine."

No. 16—Entrance to the Village

No. 96—Harvest Field

CHAMBERS (George) England

The first English marine painter of any distinction was born at Whitby in 1803. His father was a minor officer in the

merchant service, and the boy was made an apprentice in the same as soon as he was old enough. When he had served part of his time he deserted, and made his living as a house-painter, at first in country towns, but by degrees wandering towards London. In London he painted houses as a trade, and painted pictures of ships, which he sold to their captains or owners, as a recreation. Next he became a scene-painter for the theaters, and in this period of his career worked up a considerable number of pictures in water colors, the merit of which secured his election as an Associate Member of the Water Color Society in 1834, and a full membership in 1836. His works are of great merit, both in oils and water colors, interesting in subject, powerful in effects of light and shade, well drawn and executed technically. He died in the midst of his success, in London, 1840.

No. 36—Off Dover Cliffs

CHAPLIN (Charles) — France

Born in Anderlys, 1825. Pupil of the École des Beaux-Arts and of Drölling. Chevalier of the Legion of Honor. Medals, 1851, 1852, and 1865. Died in Paris, 1891.

No. 62—L'âge d'or

CLOUET (François) — France

Born at Tours about 1510. Died in Paris about 1572.

"François Clouet was the first French portrait painter of any note. His grandfather, Jehan Clouet, had been a painter in Brussels, and his father, Jean Clouet, had come to France and entered the service of Francis I. in 1518, at which time the spelling of his name was changed into the form which his son made famous. Jean Clouet was a painter of respectable ability according to the standard of his time, and his son became his pupil. Upon his death, in 1541, François was appointed his successor, and according to the custom of the period became nominally a valet de chambre as well as portrait painter to the king. He held these offices under Francis I., Henry II., and Charles IX.—the first named of whom naturalized

him as a Frenchman—and throughout his long life enjoyed a career of uninterrupted success. His position as court painter brought him the patronage of all the nobility who attended upon the court, and of the wealthy gentry and mercantile class, and his brush was never idle. Unfortunately, numerous as his works were, the later disturbances in France led to the destruction of many of them, and they have become very rare. Clouet was possessed of a remarkably keen eye for character, and had an excellent appreciation of color, an accurate command of drawing, and careful and finished execution. His standing in French art was similar to that of Holbein in Germany, but unlike Holbein he never traveled abroad, and the only foreign portraits he painted were those of casual visitors to the French court. In addition to his paintings Clouet left a great number of drawings in pencil and crayon, which testify to his indefatigable industry and devotion to his art, and examples of him, though in no great number, survive in various European and English collections. Gower catalogues three hundred portraits by him at Castle Howard, in Yorkshire, England, but the bulk of these were drawings and sketches, and there are considerable collections of the same at the Louvre and the Bibliothèque d'Estampes in Paris, the British Museum and Stafford House in London, and the gallery of Archduke Albert in Vienna."

No. 157—Portrait of Jeanne d'Albret

CONSTABLE (John) — England

Born in Suffolk, 1776. Died in London, 1837. Studied at the Royal Academy and later with Joseph Farrington and R. R. Reinagle. First exhibited in 1802. Elected A. R. A. 1819, and R. A. 1829.

"John Constable, known in his day as 'the handsome miller,' was the descendant of a family of Yorkshire yeomen, and was born at East Bergholt, in Suffolk, in the beautiful Valley of the Stour, where his father had a farm and mill, on June 11, 1776. As a boy and youth, and one of the handsomest in his district, whence came his nickname, he worked in his father's mill, where he served his time out as any other apprentice might. When he became of age, his father, for whom he had latterly acted as clerk, wished him to prepare himself for the Church: but this he positively refused to do, and after a long series of wrangles he was permitted to go to London to study art, and became a student at the Royal Academy in 1799, and in 1802 exhibited his first painting, 'A Landscape.' There was no call for landscape art in those days, but he picked up a few occasional guineas painting portraits, and his canvases in this line are now very rare and bring comparatively high prices. His marriage with Miss Maria Bicknell, who brought him a portion of some £5,000, and the inheritance of a similar sum on the death of his father, rendered him independent of want and permitted him to devote himself to landscape painting in spite of the indifference of the public. Previous to this he was mainly supported by the Rev. John Fisher, who purchased his pictures as they came from the easel, and encouraged him in his darkest and most gloomy moments to continue in his work. In 1819, the year of his marriage, he was elected an Associate of the Royal Academy, but it was not until ten years

later that he became a full Academician. During all his life, even after a certain call had arisen for his pictures, their sale was slow and at small prices; but he remained steadfast to his purpose, refused commissions for portraits which occasionally occurred, and went on painting landscape according to his views of what landscape painting should be. As an artist he was distinctly an innovator. His landscapes were painted as none others had been before, which probably accounts for their failure to meet with popular favor in their time. Constable was an amiable, warm-hearted, lively man, much loved by his family and intimates, living generally in confusion, perplexed with life, yet happy as long as he had those he loved around him, and beautiful landscapes to look at. He died April 1, 1837, and within a decade after his death, the prices of his pictures sensibly appreciated. To-day they command prices second only to those of Turner."

No. 33—Tree in the Meadow

No. 139—Hampstead Heath

COROT (J. B. C.) — France

Jean Baptiste Camille Corot was born in Paris, 1796, the son of a prosperous tradesman. Pupil of Michallon and Victor Bertin, and traveled in Italy in 1826. Traveled much in France, painting from nature and creating a style out of his experiments. Although at first neglected by the public, his patrimonial fortune enabled him to live comfortably and paint to suit himself. He received medals, 1833, 1848, 1855, 1867; was given the Legion of Honor in 1846 and became an Officer in 1867. He died in Paris in 1875. The influence of Corot on the art of our time cannot be overestimated. He lifted landscape painting into the realm of idyllic poetry, just as Rousseau gave it a tragic, and Diaz a romantic significance. Each man painted according to his feelings. The spirit of the south which burned in Diaz, the melancholy of an unhappy life which darkened Rousseau, were replaced in Corot by a genial gayety of temperament which reflects itself in his works. He was one of the earliest of the men of 1830 to receive public recognition, and when success did come to him it atoned for the neglect of the past.

"Corot's art, it has been said, is a window opened upon nature, and it is true. He does not return to us only with a recollection more or less felicitous of out-of-doors, but the very out-of-doors is brought in with its vibrations and its air. Others have looked at creation with severer eyesight than Corot; but no master has

contemplated nature with more poetry, more thorough emotion. his friend and his equal, Jules Dupré, uttered these simple w the best funeral oration, for they comprise the whole existence be hard to fill the place of the painter; it will be impossible to man.'

"An artist's character is always reflected in his works. spires through the keynote of inimitable skill is the tenderness ever touches his soul. We live with the painter in his scene poetry, gentle and simple as the song of the people. We rejoice in the enchantment he feels, and which fills his whole work with the happy temperament of the painter, happy to be alive and to smell the field-scents that seem to envelop the landscape and possess all who contemplate his canvas. Only the art which evokes such sensations is the great art: the rest is but cleverness and legerdemain. When a man does not himself think—when he does not put his whole soul in the panel he paints—when we cannot read through his work the bottom of his soul, he may produce paintings, but art—never!"—Notes upon certain masters of the XIX. century, by ALBERT WOLFF.

No. 29—Catching Crawfish

No. 89—Trouville

No. 93—Intérieur

No. 105—Le Lac

No. 130—Souvenir of Normandie

No. 134—Chemin borde de Saules

COTES (Francis, Sir) — England

Born in London, 1726. One of the founders of the Royal Academy. Died, 1770.

"The head of the Cotes family, all of whom occupied some standing in early English art, was born in London, in 1726. He devoted himself to portrait painting, in which he soon won a considerable measure of success, which was greatly enhanced when he enjoyed the good fortune of receiving some commissions for the royal family. He painted in oils in an excellent style. Francis Cotes's pictures, dealing, as most of them did, with persons of prominence or notoriety in London, and especially with women—actors and actresses, men and women about town, political, literary, and social notabilities—enjoyed great popularity in their day, and were frequently given wide and profitable circulation by engravings. His

strength concentrated itself upon his heads, the draperies in his oil paintings being usually introduced by Peter Toms, so well known as the drapery painter to Sir Joshua Reynolds."

No. 46—Portrait of Lady Stanhope

No. 120—Portrait of a Lady

DAUBIGNY (Charles François) France

Born in Paris, 1817. Became a pupil of Edmé François; also studied under Delaroche and in Italy. Exhibited at Salon, 1838. Medals, 1848, 1853, 1855, 1857, 1859, 1869. Legion of Honor, 1859; Officer, 1874. Distinguished also as an etcher. Died in Paris, 1878.

"The fact is that Daubigny, like every other true artist, varied his methods of painting according to his moods and the particular result he wished to obtain. He painted with his brain as well as with his fingers, and his brush was never tied to a formula. That he had his limitations is simply to say that he was mortal: but among modern landscape painters, I doubt if there can be found a man whose pictures have delighted a more numerous, more various, more enthusiastic, and more cultivated body of admirers than this painter of the rivers of France. Careful in his choice of subject in the first place, he knew no limitations as to the hour of the day in which to paint it. To him it was quite enough that the scene was beautiful. Indeed, this dominant quality of beauty, united to truth of local color, and stamped with his own personality, is one of the most recognizable characteristics of his works. Who has suggested with greater charm the soft springiness of the green sod to the tread of our feet? Who with greater realism the freshness of the air and the scent of the earth after a shower? Who with greater loveliness the banks of the Seine, with its slender trees and overhanging bushes reflected in the placid waters beneath? Who with greater solemnity the hush of the night, when the pale moon mounts the sky, and sheds over hill and stream its veiled, mysterious light? Ah, all this may not be great painting, but it goes straight to the heart. Against Théophile Gautier of 1861, I put Edmund About of 1864:

"'The art of this illustrious master consists in choosing well a bit of country and painting it as it is, inclosing in its frame all the simple and naïve poetry which it contains. No effects of studied light, no artificial and complicated composition, nothing which allures the eyes, surprises the mind, and crushes the littleness of man. No, it is the real, hospitable, and familiar country, without display or disguise, in which one finds himself so well off, and in which one is wrong not to live longer when he is there, to which Daubigny transports me without jolting each time that I stop before one of his pictures.'

"And thus the French author puts in words what we have all felt to be

absolutely true about Daubigny's works. In them we find the n
nature presented with the frankness and directness of a child,
and touch of a master. Yes, M. About is right—we do love to lin
pictures. In addition to many other qualities, they possess this
are restful, peaceful, refreshing; and after the fretful an
which come to us all, their influence upon us is at once a song a

"It is quite probable that other men of the Barbizon S
greater artists than he; they may have possessed a livelier poetic fancy, sung m
have displayed a nobler creative genius, and wrought with a more intense dramatic
power; they may have been better craftsmen and attained greater heights in the
pure domain of art; but for close, daily companionship, year in and year out, all
true lovers of the beautiful in nature must have somewhere in their secret heart a
snug little corner of affection for this frank, sincere, lovable painter of the
'Orchard,' the 'Riverside,' and the 'Borders of the Sea.'"—Extracts from biographical notes on Troyon and Daubigny, by W. H. Fuller, Esq.

No. 31—On the Oise

No. 90—Morning on the Seine

No. 131—Evening on the Oise

No. 135—Hauling the Net

DAUMIER (Henri) — France

The greatest of all French caricaturists, and one of the great painters of France. Henri Daumier was born in the city of Marseilles, in 1810. He was a typical child of the South, bold, confident in himself, and perfectly reckless in his spontaneous witticisms. He seems to have learned drawing in his native town, but the first that is definitively known of him was when he turned up in Paris as a contributor to the Charivari. He drew on lithographic stone an almost endless series of satires upon the follies of his time, and political cartoons as biting as vitriol, and created types of character which have never been equaled in art. He was a draughtsman of great power, and his pencil was the most dreaded in France. His ambition, however, was to be a painter, and he devoted his leisure to the easel. His pictures breathe the influence of the romantic period of French art in which he lived, the period of Millet and his great con-

temporaries, both in color and handling. But his work in black and white occupied most of his time, and paintings by him are very uncommon. He died in Paris in 1879.

No. 10—Curveaux a l'etalage

DAWSON (Henry) — England

Born at Hull, 1811. Died, 1878.

"One characteristic of the development of art in England in the latter part of the last century and the early portion of the present one was the formation of schools of painting in various districts, in which men of talent grouped themselves around some man of confessedly superior powers, and assisted him in establishing the special artistic cult to which he was devoted. In this manner rose the famous Norwich school under John Crome—Old Crome, of immortal memory, and one of the greatest artists of the world—the Derby school, at whose head stood Wright of Derby, a man of high abilities, though not of the originality or power of Crome; and at a later date what is known as the Nottingham school, which repeated in a modified way the successful experiments of the gifted painters of the west and south of England. At the head of the Nottingham school stood Henry Dawson the elder, so called because he had a son of the same name who was also an artist, of merit inferior to his father's, but still of distinct ability. Henry Dawson the elder was born at Hull, in 1811, and began life as an attorney in Nottingham, beguiling his leisure by painting as an amateur. In 1844 he threw over the law entirely, and set up his studio in Liverpool as an artist. The success he encountered here encouraged him to seek his fortune in London, where he settled in 1849, and commenced a career of success. He had made a specialty of landscape and marine painting, in which he exhibited a masterly command of light, air, and the delineation of water; Ruskin comparing his work favorably with that of Turner. From the time of his settlement in London, he devoted much attention to studies of the picturesque features of that city, upon which many of his subjects were based. Occasionally he made his landscape backgrounds the setting for historical compositions, which were always effective and accurate in archæological character. Dawson died in his home at Chiswick, on the 13th of December, 1878, the last survivor of the great revival of English art to which we now give the title of 'early.'"

No. 43—Nottingham Highway

DE NEUVILLE (Alphonse Marie) — France

Born at St. Omer, Pas-de-Calais, 1836. Originally a law student in Paris, but later adopted art. Pupil of Picot and Pils. Made a specialty of military subjects. Medals, 1859 and 1861.

Legion of Honor, 1873. Officer of Legion, 1881. Died in Paris, 1885. De Neuville was the founder of the powerful and modern school of military art which has succeeded that of his master Pils, and Horace Vernet.

"That France accepted the death of De Neuville, in 1885, as a national misfortune was the most splendid tribute that could be paid to the artist and the man. His whole life had been a romance. Out of his love of art he had surrendered, at its beginning, the material advantages of the career for which his family had destined him. It is said that upon his bed of death he thought himself once more on fields of battle, and imagined, in his last hours, the reality of the pictures in which he had made his country's heroism immortal. Before his fading sight floated the smoke of Magenta; in his dull ears roared the cannon of Buzenville; he heard, in the echoing chambers of his memory, the crashing fusillade of Le Bourget, and the shouts of victory in the guttural German tongue. Born at St. Omer in 1836, De Neuville had in less than fifty years of life created a new military art for France. No man has made so much out of the dramatic incidents of war as he. The tragic episodes of battle, the individual events of the campaign, were his themes, for the human appeal they made to him was repeated by him on the canvas. Where Detaille, his great successor, is a thorough realist, De Neuville always remained with a vein in him of that poetry which elevates the artist above mere materialism. You see war in all its disciplined splendor in Detaille. In De Neuville you hear also the distant grumble of the cannonade, the shriek of the bullet, and the shrill whittle of the descending steel, and through the infernal chorus the wailing cries of bereavement, that the dead man on the battle-field cannot, happily for himself, distinguish in the eternal silence into which he has passed."

No. 75—Champigny

DETAILLE (Jean Baptiste Édouard) France

Born at Paris, 1848. Favored pupil of Meissonier. First exhibited at Salon, 1868. Medals, 1869, 1870, 1872. Legion of Honor, 1873. Officer of Legion, 1881. Grand Medal of Honor, 1891. Detaille, at his present early age, already leads the military painters of France, and has received the highest honors for his patriotism-inspiring productions.

"Detaille was one of the few pupils of Meissonier whom the master ever took into his studio, and the one whom he loved above all others. Meissonier it was who influenced him to make military painting his forte, both because he had a talent for it and because that line of art would be always popular among the martial people of

France. The finest portrait of Meissonier ever painted is in one of Detaille's pictures. The master is shown standing at the curbstone, in a vast crowd, watching 'The Passing Regiment,' and is depicted to the life. The picture was Detaille's first great success, and now belongs to the French Government."

No. 11—Chasseur

No. 74—Champigny

No. 85—Sapeurs des Voltigeure de la Garde

No. 86—Sketch Letters

No. 102—During the First Empire

No. 103—Gentilhomme de la Directoire

DIAZ DE LA PEÑA (N. V.) France

Born at Bordeaux, August 21, 1808. His parents were banished from Spain on account of political troubles, and at ten years of age Diaz was left an orphan in a strange country. At fifteen years of age he was apprenticed to a maker of porcelain, where his talent first displayed itself. He quarreled with and left his master, and subsequently spent several years in most bitter poverty. After his ability as a most wonderful colorist was recognized, Diaz painted and sold many pictures, working even too constantly, as if endeavoring by the accumulation of a vast fortune to avenge the poverty of his youth. Medals, 1844, 1846, 1848. Legion of Honor, 1851. Died, from the bite of a viper, November 18, 1876. Diploma to the Memory of Deceased Artists (Exposition Universelle), 1878.

"In the group of painters beyond the average, Diaz de la Pena is the great artist of the fantastical. Anything serves him as a pretext for bringing to light his marvelous aptitude as a colorist. He has not the science of Rousseau nor the poesy of Corot, still less the severe grandeur of Dupré. He renders the enchantments of the landscape flooded with sunshine or the forest plunged in luminous twilight, with beams filtering through the thick leafage; he dazzles the eye with all the seductions of a grand colorist; by these obvious qualities, which affect even the uninitiated spectator, he gets closer to the latter than other landscapists of the time. He is the grand virtuoso of the palette, making sport of difficulties. With him

everything is of the first impulse; his work is thrown off with brio; the enchantment of the color carries it along. We can imagine him in the solitudes of the forest of Fontainebleau, making the wooden leg resound on the earth and singing with all his lungs to let off his exuberant nature. The countrymen whom Millet stopped to regard with compassionate thoughts did not attract him. He dots the pond-side, where the sun gleams, with peasant girls, mere little red touches. In his sun-gilt landscapes Dias puts such figures as offered, by their costumes, a pretext for the wealth of his palette. From the Orient, as he passes through it, he only collects the remembrances of silky stuffs and golden embroideries, spreading forth their pride in the sun; from Italy he only preserves the method of the colorist Veronese, whom he often equals in the attractiveness, if not in the conception, of his work. As for mythology, it is merely his excuse for modeling in full impasto and in open daylight the nymphs and the Dianas.

"The coming on of winter was always dangerous to him. In 1876 Dias felt himself attacked by an affection of the chest which rendered all work impossible. He went to Mentone, where for an instant he seemed to revive with a new existence. It was there that he executed his last pictures. Death took him by surprise, still at his work. It was impossible to overcome this character, still full of energy, during the final sickness, unless by taking the brush from his hands and shattering it. Broken at once in frame and in spirit, Dias did not resist longer. Without his work, life offered no attraction. From his death-bed, through the open window, he beheld the landscape bathed with sunshine, and the great enchanter died while looking his last on the day-star which inspired all his work."—Extracts from Notes sur les Cent Chefs-d'Œuvres, by M. ALBERT WOLFF.

No. 30—Gypsies in the Forest

No. 88—Nymph and Dog

No. 92—Fontainebleau

No. 104—Paysage

No. 136—The Betrothal Ring

DOMINGO (José) Spain

Born in Spain. Pupil of Meissonier and of Fortuny.

"Among the compatriots in whom Fortuny discovered a genius, was a young Valencian named José Domingo. Thanks to the advice and influence of his friend, Domingo was emboldened to undertake the struggle for recognition

as an artist which has placed him in the van of his native school, and made him one of the immortal figures in the great modern revival of Spanish art. He grounded himself by a term of study at the Madrid Art School, after which he passed some years in Paris, chiefly as a pupil of Meissonier. From the first, his brilliant and delicately handled genre pictures attracted attention. He possessed a keen eye for character, bright and pleasing color, and a very accurate and graceful draughtsmanship, and his earlier works bore a stronger and closer resemblance to his master's than perhaps did those of any others of Meissonier's pupils. His southern spirit asserted itself in a more sparkling style, however, and with very little independent experience his originality made itself apparent. With the energetic advocacy of Fortuny he was not long in securing patronage, and his pictures soon commanded high prices. As early as 1878 he received 80,000 francs for a single work, 'The Halt,' a cabinet piece less than a foot square, which was purchased by the Vicount d'Opia. His popularity began early in England and America, where he is now represented in all the great collections, and, next to the influence of his great leader, he doubtless owes the permanent establishment of his prosperity and fame largely to the indorsement of collectors of the Anglo-Saxon race."

No. 6—An Observer

DORÉ (Gustave Paul) — France

Born in Strasburg, 1833. Went to Paris when fifteen years of age and began contributing sketches to illustrated periodicals. First exhibited at Salon in 1848. Chevalier of the Legion of Honor, 1861. Officer of the same, 1879. Also showed great ability as a sculptor. Died in Paris, 1883.

No. 73—Suisse

DROUAIS (Hubert) — France

Hubert Drouais was a portrait painter, born at La Roque, in the Department of Eure, 1699. Was a pupil of De Troy, in Paris. He painted a long line of portraits of the royal family and of the courtiers, favorites, and most eminent personages of his time.

Many of his portraits are well known from engravings. He was esteemed as an original and strong painter, his specialty being portraits. Hubert Drouais died in Paris, 1767.

No. 150—Marie Leczinska, Wife of Louis XV

DUPRÉ (Jules) — France

Born at Nantes, 1812. Learned to paint on porcelain. Studied from nature and the old masters in the Louvre. Exhibited in Salon, 1821, and won the favor of the Duke of Orleans. First Salon medal, 1833. Legion of Honor, 1849. Officer of Legion, 1870. Died near Paris, 1889.

"How has this humble porcelain painter arrived at the position of an important master without having ever been the pupil of any one? How was the ambition born in that young, infantine brain of twelve years to bear back landscape art to the magnificence of a Claude Lorraine, of a Ruysdael, of a Hobbema, before hearing these names pronounced and without acquaintance with a single one of their works? It was in the contemplation of nature, in his isolation amidst her influences, that the mind of the lad was open to her beauty, and that her mystery was sounded by his thought. In his hours of freedom the boy used to wander over the fields with sketch-book and pencil. No professor interposed himself between this talent in its birth and what it portrayed, to dictate any narrow formula. What he was ignorant of he asked but of her; what he learned was from her teaching. At eighteen, the little china painter had become a young master. The crayon studies which the great artist to-day preserves from his early years are so many surprises; for they bear witness to a comprehension of nature unique for so young a man. In his odd hours, to add to his resources, he turned out for a friend of the family a series of clock faces, automata in which, by means of springs connected with the movement, a sailboat would shoot the arch of a bridge or a hermit ring his bell from hour to hour. From these low beginnings emerged our grand artist, solely by the influence of nature.

"The porcelain painter's apprentice of sixty years ago has likewise managed to perfect his literary education, which was neglected among the necessities of his early years. The works of the great writers are familiar to him, as if he had passed his whole life in examining them. He is fond of quoting in conversation the axioms of one author after another, whence he has derived the principles of his own peculiar art. To a purchaser who was teasing him to finish a picture in a few hours, with the aid of that sureness of hand and eye which he has acquired, Jules Dupré replied in my presence:

"'You think, then, that I know my profession? Why, my poor fellow, if I had nothing more to find out and to learn, I could not paint any longer.'

"In these words is his whole life of search and study. Truly, the day when

self-doubt should vanish from an artist's mind, the day when he should not feel before his canvas the trouble which throws the brain into fever—on that day he would be no better than a workman taking up in the morning the task of the evening before, ploddingly and without hesitation, but also without mobility. The day when Jules Dupré should open his studio without a thrill and leave it without discouragement, he would consider that he had arrived at the end of what he could do—and he would be right."—Extracts from Notes sur les Cent Chefs-d'Œuvres, by M. ALBERT WOLFF.

No. 32—Paysage et Animaux

No. 91—The Windmill

No. 106—Marine

No. 109—Noontime

No. 132—Rentrée dans la Cabane

GAINSBOROUGH (Thomas) England

Born at Sudbury, in Suffolk, 1727. Studied under Gravelot the engraver, and Hayman. One of the founders of the Royal Academy. Died, 1788.

"This artist enjoys the distinction of having been at once one of the greatest portrait and also landscape painters of England. He went to London in 1741 to study art under Gravelot the engraver, and Hayman: but failing, after four or five years of struggle, to make a position for himself as an artist, he settled in Bath, where he earned a good income by portraiture. In 1774 he returned to London, and the reputation he had won at Bath rendered his success almost immediate. The king sat for his portrait to him, and all the world straightway wanted to be painted by him. His fame and his prosperity were second only to those of Sir Joshua Reynolds. He was one of the founders of the Royal Academy, but in 1784, in consequence of the unjust hanging of one of his pictures, he ceased to exhibit.

"Wilson and Gainsborough were contemporaries. Sir George Beaumont, after speaking with admiration of Wilson, adds, 'His sole rival was Gainsborough; and if it be allowed, as I think it must, that he had a finer and higher relish for color, or, in the technical term, a better painter's eye, than Wilson; on the other hand, Wilson was far his superior in elevation of thought and dignity of composition. Both were poets, and to me "The Bard" of Gray, and his "Elegy in a Country Churchyard," are so descriptive of their different lines, that I should have commissioned Wilson to paint a subject from the first, and Gainsborough from the latter; and if I am correct in this opinion, the superior popularity of Gainsborough cannot surprise us; since, for one person capable of relishing the sublime, there are

thousands who admire the rural and beautiful, especially when set off by such fascinating spirit and splendor of color as we see in the best works of Gainsborough.'"

No. 59—Lady Marnham

No. 147—Portrait of Mr. Burroughs (Uncle of the Artist)

GAY (Walter) — United States

Born in Hingham, Mass., Walter Gay first became known in Boston as a painter of flowers and still life pieces. He was a nephew and pupil of William Allan Gay, who had studied under Prof. R. W. Weir at West Point, and Troyon in Paris, and had traveled and painted widely in Europe and the East. In 1876 young Gay went to Paris, where he became a pupil of Léon Bonnat, and since that time he has devoted himself almost entirely to figure subjects, in a cheerful and pleasing genre, which have won for him a gratifying reputation. At the Salon of 1885 he was accorded an Honorable Mention, and he has received other distinctions at exhibitions in this country. He has been awarded medals in France, Belgium, Germany, and Austria, is a member of the Society of American Artists, and was made a Chevalier of the Legion of Honor in 1894. His best known pictures are genre subjects of the eighteenth century, but during the past couple of years he has varied them with realistic motives of modern life, especially in Spain, which show him to be fully abreast with the spirit of the time.

No. 1—The Sculptor

GREUZE (Jean Baptiste) — France

Born at Tournus, in Burgundy, 1725. Pupil of Grandon at Lyons, afterwards studied at the Academy at Paris, and in Rome.

Elected Associate of the French Academy of Painting in 1755; elected full member in 1769. Died, 1805.

"The romantic life of this artist began in 1725 at Tournus, and ended in Paris in 1805. In 1755 he exhibited a picture which was so successful that he was enabled to visit Italy and study the old masters, returning to Paris in 1757. His success as a genre and portrait painter was enormous, his simple style coming as a relief from the graceful artificialities of Boucher and Fragonard, and Greuze amassed a very large fortune; but the French Revolution ruined him, and he died in comparative poverty."

No. 57—Bacchante

GUIGNARD (Gaston) — France

The landscape of the southern Atlantic coast districts of France has found a capable exponent in Gaston Guignard. He is a native of Bordeaux, and commenced to teach himself to draw and paint from nature as a boy. He wandered along the coasts and the river banks, and among the villages and vineyards, and by the jovial people of the wine country was known as the boy artist. His father, who was a well-to-do wine factor at Bordeaux, put him to study at the local academy; but he quarreled with his master and went to Paris, making the long journey on foot and without a sou in his pocket. After a reconciliation with his parents he became a student under Ferry, took his first medal at the Salon of 1884, and assumed his place among the modern landscape painters of France.

No. 67—Rentrée au Bercail

GUILLAUMET (Gustave) — France

Gustave Guillaumet, the chief of modern French painters to explore North Africa as a field for subjects, was born in Paris, on March 26, 1840. He studied at the École des Beaux Arts, and under Picot and Barrias, and in 1863 won the second prix de Rome

and made the first of his many visits to Algeria. His scenes of life among the nomadic Arabs of the waste and the Arabian husbandmen at once attracted favorable attention in Paris, and secured him various medals at the Salon, and in 1878 the Legion of Honor. All the French museums possess examples of his brush, and he has contributed not a little by his art toward strengthening the bonds by which France is united with her famous African colony. His pictures are essentially truthful and realistic, but are imbued with a certain poetic feeling, and characterized by a mellow charm of color and a tender harmoniousness of tone. His selection of subjects is simple, without any effort at superficial sentiment; calculated, in fact, to be representations of actual life, whose interest is entirely dependent on themselves. It is in this that their strong appeal to the public lies; an appeal which has rendered them the most popular pictures of African life and character painted in modern times.

No. 70—At the Fountain

HARLOW (George Henry) — England

Born in London, 1787. Learned to paint under Henry de Cort, a Flemish artist; later studied under Drummond and Sir Thomas Lawrence. Died, 1819.

"George Henry Harlow was the posthumous child of an English merchant who had long been engaged in business in China and the East Indies. He was born on June 10, 1787, in London, six months after the death of his father. His mother had inherited an ample fortune from her husband, and the boy received the foundation of a good education, but left school early to study art. He learned to paint under a Flemish painter then located in London, Henry de Cort, worked later under the portrait painter Drummond, and was finally placed by the Duchess of Devonshire, who was a friend of his mother's, in the studio of Sir Thomas Lawrence. He was already so far advanced in his studies that Lawrence found him useful to copy portraits of which replicas had been ordered, and to dead color others which he had in progress. It was a custom of the time, and out of it grew a curious scandal, which did as much as his talent towards making Harlow famous. He remained with Lawrence eighteen months. During that time, he alleged, he was not only employed by his master to assist in forwarding pictures, but actually set to finishing portions of them. In the end he quarreled with Lawrence and left

him, accusing him publicly of having foisted off his work as that of his own brush. The character of the pictures he produced after he set up for himself did much to support Harlow's charges against his master, and galled Lawrence to the quick, so that the feud between them went beyond all hope of repair. His first independent efforts were with historical subjects, and while they were failures as compositions, they displayed an astonishing facility and command of color in a lad not yet twenty years of age. In his portraits he was uniformly successful, and while in color and handling they suggested Lawrence at his best, they were frequently much more robust and solid in quality; but he never equaled Lawrence in the grace and elegance of female portraiture. In 1818 Harlow went to Italy, where Canova the sculptor presented him to the Pope, who made him a member of the Academy of St. Luke, and in 1819 he returned to London, where he died on February 19th of that year, in the ripest promise of his career. That England lost an artist of the greatest possibilities in the early death of Harlow, is beyond question. The work which he had already done had touched so high a standard that the splendor of his matured powers was assured, and only his rash quarrel with Sir Thomas Lawrence prevented his dying a Royal Academician."

No. 45—Portrait of a Lady

No. 122—Portrait of J. Ayton

HITCHCOCK (George) — United States

Born at Providence, R. I. Studied under G. Boulanger and Jules Lefebvre in Paris, and H. W. Mesdag at The Hague. Honorable mention, Paris Salon, 1887. Gold medal, Exposition Universelle, 1889. Awarded a medal at the World's Columbian Exposition, Chicago, 1893. Studio in Paris.

"The advent of a new and thoroughly original man in American art was hailed upon the first conspicuous appearance as a painter of George Hitchcock. He had been known in artistic circles as a talented young man, who had gone abroad and studied, principally in Paris. But he made his significant début here in a most original manner. His pictures were, to a certain extent, painted after the Parisian manner, but not in slavish adherence to any existing school or method. His subjects were found in Holland. The picture which made the greatest hit was a tulip garden behind a quaint Dutch house, the flowers blazoning themselves in the proud glare of midday sunshine. As an experiment in color, and in the conversion of simple natural elements into a true picture, it was an amazing success. Even with the general public, who are usually slow to appreciate such novelties, it had its definitive impression, and the painter, whose name outside of his own professional circle had been hitherto unnoticed, became a man of mark. He has continued his work in much the same vein since his successes of ten years ago, but has varied the line of his subjects to good effect. Being an accomplished painter of the

figure, he has made the most effective introduction of it in his pictures, but always in a realistic manner in thorough keeping with his subject, and the charms of landscape have, apparently, never ceased to attract him."

No. 5—The Dunes at Egmond on Zee

No. 26—Hawthorn in the Dunes

No. 80—The Willow Tree

No. 98—The Promised Land

HOPPNER (John) — England

Born in White Chapel, London, April 4, 1758. Studied at the Royal Academy. Made Royal Academician, 1795. Died, 1810.

"John Hoppner was the son of a Hanoverian who held a small position at the court of George III. His mother was one of the minor attendants on the queen. Under the patronage of the king he became one of the choristers in the Royal Chapel, and in his leisure time studied art at the Royal Academy. The Crown Prince George, afterwards Prince Regent and King George IV., had become his friend during his boyhood, and exercised his influence to advance him as an artist, with the most successful results. He became portrait painter to the Prince of Wales, and the most dangerous rival of Sir Thomas Lawrence, before he was thirty years of age. In 1795 he became a Royal Academician. All the courtiers who flocked about the Prince of Wales solicited sittings from him. His material prosperity was probably unprecedented in the history of English art. He was a painter of a fine, ripe style of color, and a ready grasp of character, so that his merits as an artist were quite sufficient to insure his prosperity. In his social relations he was a thorough man of the world, witty, good-natured, and adaptable to any company into which he might be cast. His portraits of women and children show him at his best, but he has left some male portraits of much force. His pictures, having been held for so many years in private families, have always been extremely rare and difficult to procure, and even now, with the breaking up of estates and the distribution of heirlooms in England, are very far from common.

"Hoppner ranks as one of our finest portrait painters, and is one of the richest colorists of the English school. For about twenty years, from 1790 to 1810, he and Lawrence divided the world of fashion between them, and his death left Lawrence without a rival. Their styles are very distinct and easily discriminated. In Hoppner there is more of sentiment, simplicity, and mellow harmony of color: in Lawrence, more of spirit, brilliancy, and precision of drawing character. Both were remarkable for cultivation of mind and courtly elegance of manner, but very essentially different in temperament and character."

No. 160—Mdlle. Hillsberg

HUDSON (Thomas) England

Thomas Hudson may be well called the father of early English portrait painting, for he was the fashionable painter when Joshua Reynolds was a boy, and was Reynolds's master. He was a Devonshire man, born in 1701, and was a pupil of the able painter, and still more able writer on art, Jonathan Richardson. When he came up to London, he found Jervas the most popular portrait painter of the day, but he soon eclipsed him and took the field to himself. He held it for a long time, even in opposition to Hogarth. A peculiarity with him was that while he possessed the faculty of giving likeness and character to a face, he could not paint the figure; so that the figures in his portraits were painted by a clever Flamand from Antwerp, Van Haanen, whom he employed as assistant. His prosperity as a portrait painter declined as that of his pupil Joshua Reynolds ascended; but he had made his fortune, and died in comfort, at Twickenham, on January 26, 1779. Many of his pictures were partly painted by Reynolds, while the latter was his pupil.

No. 56—Portrait of a Lady

HENNER (Jean Jacques) France

Born in Bernuwiller, Alsace, 1829. Pupil of Drölling and Picot. Won the grand prize of Rome, 1858. Medals, 1863, 1865, 1866, 1878. Legion of Honor, 1873. Officer of Legion, 1878. Studio in Paris.

"No painter since Titian and Correggio had succeeded in securing in the rendition of the nude such charm of color and purity of expression, and he was not long in creating a unique place for himself in his art. His 'Susannah,' in 1864, carried the day for him in Paris, and was purchased for the Luxembourg Gallery, of which it is one of the masterpieces. Among his nymphs and magdalens Henner produced also a number of paintings on religious subjects, of a grand style of execution and a noble elevation of feeling. One of his most original and dignified works of this order is his 'John the Baptist,' the head of the decapitated saint being shown on a salver, and being a masterly portrait of one of the artist's friends. Henner, in speaking of himself, tells a touching tale in honor of his family. His

father, a poor carpenter, was the first to appreciate and encourage his son's talent, denying himself that the boy might be advanced. When, worn out with ceaseless toil, the old man passed away, he bequeathed the duty he had assumed to his children, and they, in their turn, labored to keep up and develop the brother of whom they were so proud. It may be added that Henner was worthy of their sacrifices, and that the splendor of his genius and the substance of its rewards have enriched those to whose unselfish devotion he owes the cultivation of the one and the possession of the other."

No. 17—Tête Rouge

No. 84—Penserosa

HOLBEIN (Hans) Switzerland

An eminent Swiss painter, designer, and wood engraver, born at Basle, according to some accounts, in 1498; although others think he was a native of Augsburg. He was the son and scholar of John Holbein, who settled at Basle, and resided there during the rest of his life. At the early age of fourteen, he manifested great abilities, and painted the portraits of himself and his father, which were engraved in Sandrarts Academia, in 1512. He had already gained considerable distinction, particularly in portraits, when he was invited by an English nobleman to visit England, but he did not feel inclined to go. Several years afterward he formed an intimacy with Erasmus, and painted his portrait. The latter persuaded him to visit England, and gave him a letter to Sir Thomas More. On arriving at London, he sought out that nobleman, who received him with great kindness, giving him apartments in his house, and employing him to paint the portrait of himself and those of his family and friends, with other works. One day, Holbein happening to mention the nobleman who some years before had invited him to England, Sir Thomas was desirous to know who it was. Holbein replied he had forgotten the title, but thought he could draw his likeness from memory; and this he did so strongly that it was immediately recognized. This peer was either the Earl of Arundel or the Earl of Surrey. The chancellor, having now enriched his apartments with

productions of Holbein, adopted an expedient to introduce him to Henry VIII. He arranged the pictures in the great hall in an advantageous manner, and invited the king to an entertainment. On entering, his Majesty was so impressed with the beauty and merit of these productions that he anxiously inquired for the artist. Holbein was soon presented, and Henry immediately took him into his service, assigning him apartments in the palace, with a liberal pension besides the price of his pictures. Holbein painted the portrait of the king several times, also the principal personages of the court and many others of the nobility. On the death of Jane Seymour, he was sent to Flanders to draw the portrait of Christiana, Duchess Dowager of Milan, whom Charles V. had recommended to Henry for a fourth wife; but, as the king dissolved his connection with the Romish Church, the marriage did not take place. Holbein painted in oil, distemper, and in water colors. He had never practised the last till he went to England, where he acquired the art of Lucas Cornellii and carried it to a high degree of perfection. His portraits are distinguished for a pure and simple design; his carnations are tender and clear, with a peculiar enameled bloom; and his heads, without much shadow, have a surprising relief. He generally painted on a green ground.

No. 143—Lady Lister

ISABEY (Louis Eugène) France

Born in Paris, 1804. Died, 1886. Pupil of his father. Medals, 1824, 1827, 1855. Chevalier of the Legion of Honor, 1832. Officer of the same, 1852.

"The son of a famous master of miniature art, Eugène Isabey lived to overshadow his father's fame. He commenced his career as a painter of genre, experimenting in marine painting as well, and during all his long career divided his labor between these two lines of subjects. He received a first-class medal as early as 1824, and in 1827 was awarded another, the first being for a genre and the second for a marine picture. In 1830 his fortune was finally assured by his appointment as royal marine painter with the expedition to Algiers. His works were received into the most important museums of France, and collectors contended for

them for private galleries. To a sumptuous and glowing palette, Isabey allied a remarkable nervous facility of handling, which gave to his pictures a vivacity and sparkle of execution in keeping with their splendor of color. His style was thoroughly original, and his sense of the picturesque so strong, that the simplest subjects acquired an interest through his treatment of them. He belonged to the romantic rather than the realistic school, and the same spirit which animated Hugo and Gautier in literature inspired him in his art. He was as successful in water colors as in the more powerful medium, and the many lithographs which he at one time executed are now highly prized. Ceaselessly active during a career of over sixty professional years, he left perhaps fewer works unworthy of his genius than any other painter of his period. His fortunate gift of impressing himself thoroughly on everything he touched never deserted him, and his command of color remained with him to the last."

No. 27—Festin Champêtre

No. 28—Festin Champêtre

JACQUE (Charles Émile) France

Born in Paris, 1813. Medals, 1851, 1861, 1863, 1864. Legion of Honor, 1867. He died, rich and honored, in 1893, and the sale of his studio collection in 1894, by auction, in Paris, produced the noteworthy return of over 600,000 francs.

"Charles Émile Jacque is the last survivor of the era of artistic revolution in France which has revolutionized the art of the world. His early life was even more varied and laborious than usual with the men of 1830, but happier in having involved fewer vicissitudes for him. Born in 1813, he was in early life a map engraver and a soldier. Later he practised engraving on wood, from which he rose to drawing and etching. The practical side of his character enabled him to escape those severe privations which harassed many of his gifted contemporaries, and gave him opportunities for artistic experiment which resulted in his early acceptance as a painter of landscape and animals of the first rank. His earliest exhibits were of etchings and engravings, and though he began to paint in 1845, and was awarded medals for engraving in the Salons of 1851, 1861, and 1863, it was not until 1861 that he received official recognition as a painter. Jacque is by choice a painter of rustic life, with a predisposition to the humbler animal side of it. His hobby for a long time was for poultry. He bred fowl, even wrote a book upon them, and made them the most important accessories of his barnyard and village scenes. The pig found also its share of favor at his brush, but his most rep-

resentative and characteristic pictures are those in which sheep play a prominent part. His early training renders him a firm and precise draughtsman, and his handling of color is broad, decisive, and powerful. While extremely careful and accurate in detail, he never descends to over-elaboration, and his command of textures in the delineation of animals is supreme. It has been his good fortune to enjoy a high degree of deserved popularity, and so great was the demand for his pictures that for a number of years he did not appear as an exhibitor at the Salon, which may doubtless account for his not having secured a longer list of honors. Apart from his painting, Jacque has earned an eternal meed of gratitude by his service in the revival of the art of etching, and examples of his plates are treasured rarities in the portfolios of collectors."

No. 18—Bergère

No. 137—Sheep Pasture

JACQUET (J. Gustave) — France

Jean Gustave Jacquet was born in Paris in 1846, and was a pupil of Bouguereau. He exhibited at the Salon at the age of twenty, and took his first medal, 1868, and the Legion of Honor, 1879. His studio in the Parc Monceau is one of the most sumptuous in Paris. After commencing as an historical painter, he has become the recognized master in the delineation of piquant feminine beauty in France.

No. 9—The Toilet

KNAUS (Prof. Ludwig) — Germany

Born in Wiesbaden, 1829. Pupil of Jacobi, and the Academy of Düsseldorf under Sohn and Schadow. Afterward he allied himself with Lessing, Leutze, and Weber. Member of the Academies of Berlin, Vienna, Munich, Amsterdam, Antwerp, and Christiana, and Knight of the Order of Merit. Medals, Paris, 1853, 1855 (Exposition Universelle), 1859. Medal of Honor, 1867 (Exposition Universelle). Legion of Honor, 1859; Officer of the same, 1867.

Medals, Vienna, 1882; Munich, 1883. Professor in the Academy at Berlin. Medal of Honor, Antwerp, 1885.

"Ludwig Knaus enjoys the unique distinction of being accepted by Germany as her chief painter of genre, and by the world as one of the leading masters in that art. He owes this double triumph to the variety and independence of his genius. Painting in Germany and delineating German subjects, he still does so in a style so original, so brilliant, and so cosmopolitan that his pictures command the same attention from the stranger, and exact the same respect and admiration, as they win for him at home. He was a pupil at the Düsseldorf Academy of Sohn and Schadow, but his graduation in art, after a couple of visits to Italy, occurred in Paris, where he spent eight years studying the methods of the French painters. It is to this that he owes the emancipation of his style from the formality and mannerism of his original schools; and of all German painters of our time, he is probably the only one whom the French artists accept with enthusiasm as one of themselves. The genial humor, fine humanity, and keen comprehension of human nature revealed in his pictures are a reflection of the character of the man himself, and his amiable personality has largely aided his genius in securing him an international popularity. He is a master of technique and a colorist of the first quality. The uniform excellence of his productions has been noted as characteristic of the man, who, whether employed upon a simple study from nature or upon the most elaborate and ambitious composition, considers no work sufficiently finished until he has devoted his best talent."

No. 99—The Coquette

KNIGHT (Daniel Ridgeway) United States

Born at Philadelphia. Pupil of the Pennsylvania Academy of Fine Arts, École des Beaux Arts, Gleyre, and Meissonier.

"D. R. Knight enjoys the distinction of being the only American ever received into Meissonier's studio as a pupil. He visited Paris at an early age, returned to America once, and finally, in 1872, settled permanently in France. His acquaintanceship with Meissonier was accidental. The latter's brother-in-law, the painter Steinheil, and Knight occupied adjoining studios, and becoming friends, Steinheil introduced his neighbor to Meissonier, who took a fancy to him and became his friend and adviser. The American became in no sense an imitator of the great Frenchman, however. Indeed, from the time of his acquaintance with him he ceased painting the small costume pictures by which he was first known and began to devote himself to studies of peasant life on a larger and broader scale. Through these he, in time, became popular on both continents. Good character, cheerful color, and an interesting choice of subjects form their chief charm. A close observance of nature in its out-of-door effects is to be noted in them. Mr. Knight was one of the first of modern painters to set up his easel in the open air, and his glass studio in the garden of his picturesque residence at Poissy is famous."

No. 20—Coup de Vent

LÉPINE (Stanislas) — France

Stanislas Lépine is a native of Caen, and was a pupil of Corot. His works, however, give no indication of the influence of that master, either in style of treatment or selection of subject. He is an able and original man, and his position in modern French art is amply assured.

No. 23—Rue de Paris

LANCRET (Nicolas) — France

Born in Paris, January 22, 1690. Pupil of Pierre d'Ulin. Elected member of the French Academy of Painting in 1719, and a Councillor in 1735. Died in Paris, 1743.

"Lancret was the most successful and original of the followers of Watteau. After a time he abandoned D'Ulin and went to study under Gillot, who had been the master of Watteau. Later still, he painted with Watteau himself, but their friendship, at first very warm, cooled, and they parted deadly enemies; Watteau accusing Lancret of having forged pictures in his name, and Lancret accusing Watteau of having palmed Lancret's works on his patrons as his own. Lancret was essentially a light comedian in art. His subjects were all chosen from the bright and blithesome side of life. He was never idle. Fêtes champêtres, court balls, conversation pieces, decorative compositions, followed one another in an endless sequence from his easel. His portraits of women were the most coquettish known in his day. His men always had the gallant front of the chevalier. The Duke of Orleans, the Regent during the minority of Louis XV., made a special pet of him, and lost no opportunity to advance him in favor and in fortune. A great many of his pictures have been sold as Watteaus, but not to discriminating buyers. Watteau's technique was rapid, fluent, and of easy and graceful brush strokes. Lancret's is careful and labored. In their color they are very similar, but even here Watteau's palette shows a warmer and more generous tone. Lancret stands by himself, as a single outgrowth of a singular and capricious period of the history of nations as well as of art."

No. 159—Diana and Nymphs

LAFARGE (John) — United States

Born in New York, 1835. Pupil of William M. Hunt. Elected National Academician, 1869. Member of American Water Color Society, Society of American Artists, and other artistic associations.

"The son of a French merchant established in America, John Lafarge was born in New York City in 1835. Art was with him a natural instinct, for though he enjoyed some formal training under William M. Hunt, he really built himself up upon eclectic study of the great art collections of the world. In 1856 he visited Europe for the first time, and commenced the course of self-development which he has since perfected by numerous tours abroad and voyages into the remoter portions of the globe, notably to Japan. The work by which he became first known to the public was that of an illustrator, drawings on the wood in illustration of the poets, whose refined and subtle yet powerful art, and sympathy with his subjects, stamped him a master. In his paintings he displayed the finest feeling of deep and harmonious color, and great boldness of handling without sacrifice of the suggestion of delicacy. The bent of his mind was naturally toward color and decorative spirit of arrangement and effect, and by the gradual operation of these inclinations he became the foremost artist in the higher field of decoration which this country has produced. The fame of his works in stained glass, and in the various media with which he is constantly experimenting for imposing mural effects, is international. He has also made successful essays in sculpture. His easel pictures exploit the whole field of subjects, and include landscape, the figure, flowers, still life, in a long range of motives, executed upon an astonishingly harmonious level and high standard of excellence. His more important works include sacred subjects for churches, imposing and graceful decorations for public buildings and private mansions, and entire schemes of decoration, designed even to the minutest detail by himself. His standing in Europe is as high as it is at home, and special exhibitions of his works upon the Continent have confirmed the reputation he has won in his native country."

No. 58—La Jiminez

LAMBINET (Émile) — France

Born at Versailles, 1810. Pupil of Drölling. Medals, Paris, 1843, 1853, 1857. Chevalier of the Legion of Honor, 1867. Died, 1878.

No. 3—Landscape

LAWRENCE (Sir Thomas) — England

Born in Bristol, 1769. Student of the Royal Academy. Made Royal Academician, 1794. Knighted in 1815. President of the Royal Academy, 1820. Died in London, 1830.

"Though more polished and less powerful a painter than Reynolds, Gainsborough and Romney, Thomas Lawrence became their successor in the field of portraiture. He was born at Bristol, where his father kept an inn, in 1769, and began to earn money as a boy of ten by drawing crayon portraits. At seventeen he began to paint in oils. He became a favorite of George III., who had him paint the Queen and the Princess Augusta, which aroused a fashionable demand for portraits from his hand. In 1815 he was knighted, and in 1820 he succeeded Benjamin West as President of the Royal Academy.

"William Etty, who was a pupil of Lawrence, wrote of him in his memoirs: 'Lawrence's execution was perfect, playful yet precise, elegant yet free;' and states that it put him in such despair of ever becoming a painter that he often felt 'ready to run away,' and sacrifice the hundred guineas which his master had charged for receiving him as a student. Lawrence died wealthy, and leaving, like Reynolds, a remarkable collection of works of art formed abroad and at home."

No. 37—Portrait of Mrs. Braham

No. 44—Hon. Mrs. Vansittart

No. 60—Study of a Head

No. 119—Portrait of a Lady

No. 125—Portrait of a Child

No. 154—Countess Charlemont and her Son

LANDSEER (Sir Edwin) — England

Born in London, March 7, 1802. Elected a member of the Royal Academy in 1830. Knighted in 1850. Died, October 1, 1873.

"Edwin Henry Landseer came of a family in which artistic talent was strongly developed. His father, John Landseer, was an engraver of the foremost ability, who lived to engrave some of his son's most famous pictures. His brother Thomas was a skillful engraver, chiefly in mezzotint, and his brother Charles was both engraver and artist-etcher, and for a long time keeper of the Royal Academy. His sister Jessie was also an engraver and painter, as was his other sister Emma, who became Mrs. Mackenzie. The talent of Edwin was unusually precocious in its

development. As a little boy he produced sketches and drawings of really amazing merit, always of animal subjects, for which he had a predilection, which his father encouraged by sending him into the fields to make his studies. At the age of thirteen he was an exhibitor at the Royal Academy. The only approach to formal instruction he appears to have received was from B. R. Haydon, who was a close friend of his father's, and he varied his early works on animal subjects by portraiture. His pictures of animals made his first and continuous success. As he finished a subject, his father or one of his brothers would engrave it, and the sale of the prints invariably made him a handsome return. Even after he became famous, and his pictures sold for high prices, the copyright of the engravings of them, which he always retained, netted him an independent fortune. The patronage, which grew into a close friendship, of Queen Victoria aided greatly in giving him his start as a popular artist. The Queen studied the drawing and painting of animals under him, and in her private collection possesses some of his finest works. The sound basis of his success was, however, the faculty he possessed of making animal pictures tell a story, a quality which the English, above all other nations, appreciate, and which not only created a demand for his paintings, but made an enormous market for the engravings of them. He was a draughtsman of the greatest ability, a good colorist, and a facile technician, and in his social relations was held in deservedly high esteem by the most eminent men of his time. In the intervals of his painting he practiced modeling and sculpture, and the bronze lions at the base of the Nelson Column in Trafalgar Square are part of the results of this, as he regarded it, artistic diversion. He died on the morning of October 1, 1873, and on the 11th of October a stately funeral cortège, worthy of a great potentate, escorted his remains to their tomb in St. Paul's."

No. 126—The Little Actress

L'HERMITTE (Léon Augustin) — France

Born at Mont St. Père, France, in 1863. Pupil of the École des Beaux Arts and of Lecoq de Boisbaudran. Member of the Legion of Honor. Widely known as designer and draughtsman before he became a painter. Also excels in etching and pastel. Studio in Paris.

"At Mont St. Père, half a century ago, there lived an old and expert vine-dresser, who had given his son an education which enabled him to become the village schoolmaster. This son had married and had a son in his turn, and it was a peculiarity of this urchin that he was better pleased to be off with his sturdy grandfather, when the old man went into the fields to prune and trim the grape-vines, than in the school where his father taught the rules and symbols from books. The youngster, moreover, had a knack of making little drawings with the lead pencil of the scenes of which he was a spectator and of the characters whom he met. The old grandfather had his misgivings, but a vague premonition of a truth

beyond his intelligence was stronger than his fears. So the schoolmaster's son was allowed to become an artist, and to this day his greatest art has been consecrated to the vineyards and the schoolhouse, to scenes of the life of his grandfather and his father. A generous country gentleman, who recognised the boy's genius, defrayed the expenses of his education in Paris, where in 1863 he became a pupil of the École des Beaux Arts, and also entered the atelier of Lecoq de Boisbaudran. He drew on the block for the book publishers, designed on stone for the poster printers, made his career, in fact, out of the force and sturdiness of his own nature, and learned to paint while he was earning his living. In 1874 he received a third-class medal for a Salon picture, called 'The Harvest.' Ten years later he was admitted into the Legion of Honor. He is the most expert of living charcoal draughtsmen, and as a draughtsman in pastel has no peer. His color grows more forcible and ripe as he gets farther away from his many years' devotion to graphic art, and as a water colorist and an etcher he has won the highest honors. He adheres to the rustic subjects with which his youth made him familiar, and it has been said of him that the mantle of Millet could not fall on worthier shoulders."

No. 8—Le Bateau

No. 63—Intérieur Breton

No. 81—Paysage

No. 108—Église de Magy

LELY (Sir Peter) — England

Born in Westphalia, 1618. Pupil of Peter de Grebber, at Haarlem. Succeeded Van Dyck as court painter. Was knighted by Charles II. Died, 1680.

"Sir Peter Lely's real name was Van der Faes. His father was a 'captain of foot,' who, having chanced to be born in rooms over a perfumer's shop which bore the sign of a lily, took, fantastically enough, the name of Du Lys, or Lely, which he transmitted to his son. Sir Peter Lely studied art as a pupil of Peter de Grebber, at Haarlem, and, encouraged by the success of Van Dyck in England, went to that country in 1641. He commenced there as a painter of landscape and historical subjects, but upon the death of Van Dyck, Charles I. raised him from obscurity by employing him as painter to the court. An eminently courtly and politic man, he not only made a profitable place for himself under the king's favor, but held his own under Cromwell during the Protectorate. His portrait of Cromwell is almost the only one of the Lord Protector which is reliable as a historial document. In his early stage in England Lely imitated Van Dyck, whose portraits were then at the head of fashion, but he later indulged his own style, which ran to warmer colors and more minuteness of execution. He married an English lady of good family, kept up the household of a nobleman, and gathered great riches by

his art. His private collection of pictures, drawings, and prints brought £26,000 by auction after his death. Charles II. knighted him upon his restoration, and he painted for the king his famous series of portraits of the beauties of the court, which is so well known from the engravings. Some of his best work is his sketches in crayon. He was a powerful draughtsman, and, though his paintings often suffered from the necessity of flattering his sitters, his pencil hand was always honest and truthful. Lely's sitters were mostly women, among them Mistress Anne Killigrew, Dryden's 'Youngest virgin daughter of the skies.' It was Cromwell who gave Lely these directions:

"'I desire you will use all your skill to paint my picture truly like me, and not flatter me at all; but remark these roughnesses, pimples, warts, and everything as you see me: otherwise I will never pay a farthing for it.'

"Throughout his life Lely was fond of splendid festivities and the pleasures of the table, and the penalty overtook him in 1680, when he was struck down by an apoplexy, from which he never revived. His family became extinct with him, his son and daughter having died in childhood. He had a few pupils, but by a curious idiosyncrasy never communicated what he considered the secrets of his painting to them, so that he left no successor."

No. 53—Lord Temple

No. 54—Lady Frances Knowles

No. 124—Duchess of Portsmouth

No. 148—Lady Franklin

LEROLLE (Henry) — France

Born in Paris. Medals, 1879 and 1880.

"In the very van of the artists to-day who are creating the new school of which the poetry of nature is the essential spirit is Henry Lerolle. A Parisian by birth and schooling, he is less of a Parisian in his art than any other living painter of equal capacity. He is, over all, a student and worshiper of Nature, seeing her with his own eyes and translating her in poetic phrases. To him she is ever the suggestion and foundation of poetry, tender and serene, without melancholy or gloom in her misty moonlights, her twilights mystical without sombreness, and her sunsets, in which the last glow of day makes a harmonious splendor in a sky cooled by the evening breeze. Lerolle, commencing as a painter of genre and history, soon passed over to the open-air school, and his airy landscapes, with beautiful trees, animated with excellent figures and cattle, secured a prompt critical acceptance. Reaching still farther in his experiments, the artist next produced subjects of which his magnificent 'At the Organ,' presented by Mr. Seney to the Metropolitan Museum of Art, is a type. Then he turned his attention to peasant life, in association with its labors, somewhat in the style of Millet, but more hopefully and with a gentler

and happier spirit pervading them. He paints broadly and solidly, and has such a remarkable perception of pictorial qualities that he can give interest to even the crudest and most unpicturesque objects and costumes."

No. 4—Harvest Time

No. 116—End of the Day

LOIR (Luigi) — Austria

Born in Gorits. Pupil of Parma Academy and of the French artist Pastolet. Medals at Paris, 1879 and 1886.

"Luigi Loir, who in the signatures to his pictures inverts his name, is an Austrian by birth, but by naturalization a Frenchman, and classed among French painters. He commenced his studies at the Parma Academy, and completed them under Pastolet. He made the streets and quais of Paris his special study, and his pictures are in their way a historical record of the city of his adoption, under every possible aspect of time, season, and weather. A great deal of his early work was done for illustrated periodicals, through which, in fact, he first became known to the general public. His drawings have the same simple force of arrangement and strength of effect as his paintings, and in their suggestion of the color which characterises the productions of his palette approach remarkably close to them. In the Salon of 1886, one of his street scenes took a second-class medal for him, to which others have since been added. His pictures have, for some years past, found their way occasionally to this country, but the majority of them are absorbed into private collections in Paris as speedily as they are produced. No man, since Meryon made his etchings a now priceless record of the old Paris which was then being reformed out of existence, has given to that city as picturesque and truthful a place in art as Luigi Loir. The Paris which he paints is already fading, just as the Paris which Meryon drew has disappeared, so that in time to come his pictures will assume a high importance as historical documents. His inverted signature of his name, as Loir Luigi, it should be stated, is not due to any affectation on the artist's part, but to the desire to obviously distinguish his own work from that of an obscure and inferior painter who bears the same surname, and has taken advantage of it to imitate him in his choice of subjects, although he cannot rival him in the style of their execution."

No. 21—Effet de Neige

LELOIR (Louis) — France

Born in Paris, 1843. Pupil of his father, Jean Baptiste Leloir, the historical painter. First painted scenes of biblical history,

but eventually devoted himself to genre subjects, chiefly from the life of the seventeenth and eighteenth centuries. A brilliant painter in water colors as well as oils. Medals, 1864, 1868, 1870, 1878, 1879, and 1880; Legion of Honor, 1876. Died in 1884.

No. 2—Flirtation

MARIS (Jakob) — Holland

Born at the Hague, 1837. Pupil of the local academy, Ströbel, Van Hove, De Keyser, Van Lerius, and Hébert.

"*Jakob Maris is the second, in point of age, of three brothers distinguished as painters of the modern Dutch school, and the strongest of them. He turned by natural selection to landscape painting, although equally strong in his treatment of the figure, and the works by which he is best known are of the former order of subjects. His brother Matthys, who is two years his senior, has long been settled in London, where his works find a ready acceptance; and his younger brother, Willem, has his studio at The Hague. Jakob Maris works partly in Brussels and partly at The Hague, but his chief studio and home are at the Belgian capital. His pictures, both in character and choice of subject, are thoroughly representative of the Netherlands; rivers, canals, quaint villages that doze under the shelter of the earthen ramparts which defend the land from the encroachments of the sea; wide reaches of farm and pasture land, spreading under gray and humid skies. They are kept low in tone, and are in the most powerful schemes of subdued color, painted with great breadth and a massive vigor of handling and effect, and rank their creator at the head of the Dutch landscape painters of our time. His works in water colors almost equal his oils in impressiveness and force, and display the same boldness and resoluteness of touch, and the same masterly command of the resources of the medium in which they are executed.*"

No. 65—Ploughing in Holland

MAUVE (Anton) — Holland

Born at Zaandam. Pupil of P. F. Van Os, but to a great extent self-taught. Died, 1889.

"*At the Centennial Exposition in Philadelphia, a picture which made its mark in the exhibit from the Netherlands was called 'Hauling up the Fishing-Boat.' It was one of those sincere and simple efforts at the transcription of nature*

in which Dutch art is supreme. The painter was Anton Mauve, a man no longer in the flower of youth, but of an energetic nature and a fresh and spirited style. He was a native of Zaandam, and had been a pupil of P. F. Van Os, but evidently owed most of his art to himself and to the foundation of all art—that universal mother at whose breast genius is nourished with a vitality that perennially renews itself. Among the earlier pictures of Mauve one may discover traces of his master, in a painstaking finish, a sleek and smooth execution, and a tendency to pleasant color without fiber or strength. When he freed himself and went forth to his studies in the fields, his manner changed as if within a day. Breadth of execution, simplicity of material, a close observation of the variations of nature, characterized it. The student, having learned the substantial processes of painting, became the artist, susceptible to the fleeting impressions of the scene, swift to grasp and strong to execute them. Always well sustained by the Dutch collectors, he was also the recipient of universal European honors. His pictures received the medals of the Salon, and found their place in the great collections of Europe and America. His death in 1889 was lamented as a loss to the art of the world, as well as to that of his native Holland. In water-color painting, as in oil, Mauve enjoyed distinguished eminence; and his later subjects, in both media, were extracted from the rural life of Holland, and largely from its pastoral side, its cattle pastures and sheep-walks providing him with his happiest material."

No. 77—Cattle in the Haarlem Meadows

No. 133—Crépuscle

No. 138—A Summer Day in Holland

MEISSONIER (Jean Louis Ernest) France

Born at Lyons, 1815. Pupil of Léon Cogniet. First became known as an illustrator of books. Medals, 1840, 1841, 1843, 1848, 1855, 1867, 1878. Chevalier of the Legion of Honor, 1846. Officer of the same, 1856. Commander, 1867. Grand Officer, 1878. Member of the Institute, 1861. Member Munich Academy, 1867. Royal Academy, London. He died in Paris in 1891, and was buried with the greatest public honors ever shown to a French artist.

"When we estimate M. Meissonier only by the pictures which are represented to the eyes of the public; when we render justice, simply as before the result is attained, to the vast sum of talent lavished often upon a mere panel of four inches square—we are far from appreciating him at his just value. To establish M. Meissonier at his veritable rank in our estimation, we must make a calculation, after many an investigation, of all the states through which the work has passed before

arriving at publicity, of all the studies which have been prepared for the actual painting and accompanied it. Nothing is left to luck in this painting: every effect is based on profound reflection, on watchfulness without truce in the face of the natural model. That is why M. Meissonier is such a great artist. To those who take exception to the scale of his pictures, and regret, in the name of so-called grand art, that the famous painter has kept his work down to a narrow measure, I may be permitted to say that in art this is a secondary question, and that the picture entitled '1814,' in its little frame, is one of the most powerful dramas in our century's painting, even as M. Meissonier is one of the loftiest artists of our time."—Notes upon Certain Masters of the XIX. Century, by ALBERT WOLFF.

No. 12—Study of a Horse

No. 87—The Doctor Major

No. 100—Homme d'Arme

No. 101—The Grenadier

MORLAND (George) England

Born in the Haymarket, London, 1763. Pupil of his father. Died, 1804.

"A great deal of pathetic romance has been woven about the story of George Morland, out of his irregular and improvident life and dissolute habits. The plain facts, however, fail to justify much of the picturesqueness with which he is invested. He came of a family of painters of some note, and his father was a portrait painter and drawing master, who also dealt in pictures. The boy was born in the Haymarket, London, on June 26, 1763, and under his father's tuition he drew and painted with marked ability while yet a little child. The elder Morland's speculations had reduced him to poverty, and his gifted son grew up in comparative neglect. The only care his father gave him seems to have been to urge him to produce pictures which he could sell for his own benefit. When he was seventeen years old he abandoned his home altogether, and wandered about, in and out of London, setting up his easel wherever the fancy took him, and painting only when he needed money to indulge in dissipation. His talent was so great, and his ability so marked, that he found an abundance of patronage from both private collectors and dealers, and the popular nature of his subjects made a wide market for his works in the form of engravings. At one time it appeared likely that he would reform his manner of life. He married the sister of William Ward, the mezzotint engraver, whose brother had married his sister, Maria Morland; but his reformation only endured through a few months, when he

relapsed into his old ways never to shake them off again. It was said, and apparently with truth, that he would not paint as long as he had money or credit left; and when he did take up his brush, under the pressure of necessity, it was to use it with feverish haste, reckless of the results if they only brought him an immediate return. How wonderful his native talent was is shown by the fine quality of the pictures he produced under these ruinous circumstances. In the last eight years of his life he left a record of nearly eight hundred paintings, besides hundreds of drawings made for the engravers or for quick sale to collectors. About two years before he died he was put in jail for debt, and upon his release was stricken with a palsy which partially disabled him. Arrested again for debt, he died in a sponging house in Eyre Street, Coldbath Fields, on October 29, 1804. It has truly been said, that the price a single picture by him has brought of recent years would have enabled him to leave the world in comfort and a free man."

No. 128—On the Coast, Isle of Wight

No. 152—The Shipwreck

MOROT (Aimé Nicolas) — France

Born in Nancy, June 16, 1850. Pupil of the École des Beaux Arts and of Cabanel. Grand prix de Rome, 1873. Medals at Paris, 1876, 1877, and 1879. Medal of honor, 1880.

"Aimé Nicolas Morot secured the Roman prize at the age of twenty-three by a composition in the conventionally classic style of Cabanel, a style which he has since completely shaken off. In 1880 he appeared at the Salon with a picture, 'The Good Samaritan,' which marked a complete departure in his art, and won him the Medal of Honor, and from that time forth each year noticed a perceptible change in the character and manner of his work. His touch was bolder, his color more powerful, and his view of his subjects grew more and more realistic. To a certain extent these developments were due to his travels in Spain, where he went in search of new inspirations, and for the rest, no doubt, to his study of the Spanish masters and his broadening appreciation of the vitality and the chromatic splendor of their art. The influence these circumstances exercised on him, however, was not such as to reduce his art to mere imitativeness. His strong personality held its own throughout, and his originality has remained beyond dispute. During the last few years he has been extensively employed upon decorative pictures for the French government, so that his easel works have become comparatively rare. He is a son-in-law of J. L. Gérôme, the artist."

No. 24—Il Toreadore

NASMYTH (Patrick) Scotland

Born in Edinburgh, January 7, 1787. Son and pupil of Alexander Nasmyth. Portrait and landscape painter. Died at Lambeth, August 17, 1831.

"Patrick Nasmyth was the son of the distinguished portrait and landscape painter, Alexander Nasmyth. He studied drawing and painting under his father, and had achieved quite a local reputation when he went to London, at the age of twenty years. His early struggles were of the usual kind—the painting of ambitious pictures which no one looked at, and the selling of pretty things for insignificant prices through the dealers' shops. But the Scotch blood of the young man was of the sturdy kind. He made a special study of Claude Lorraine, Richard Wilson, Ruysdael, and Hobbema wherever he could find their pictures, in public or private collections, and kept on working in his own way in order to come as closely to them as he could. He labored not only under the difficulty of poverty, but as a cripple, his right hand having been rendered useless by an accident, so that he was forced to paint with the left. But he mastered this affliction and never hesitated upon his way. His popularity was due to accident. A woman who enjoyed the protection of a member of the nobility wished a picture to cover a certain space on one of her walls. She found in a dealer's shop one of Nasmyth's, and bought it by size. Her protector, however, recognised the merit of the work, inquired the address of the artist, and called on him and gave him a commission. He also pushed his cause among his friends and acquaintances, and Nasmyth rapidly came to the front. Without being very great, his prosperity was permanent. It is told of him that, as he was dying, a violent thunder-storm swept over the city, and he caused himself to be raised up in bed so that he might watch its phenomena. After a loud burst of thunder, the persons supporting him felt the artist's body collapse into a dead weight. He had breathed his last in the peal of celestial tumult which had marked the climax of the storm."

No. 35—Mountain Torrent, North Wales

OFFERMANS (Tony) Holland

One of the leaders in the modern school of Dutch art, Tony Offermans was born at The Hague, where he studies and now has his studio.

No. 66—Le Pêcheur à la Ligne

OPIE (John) — England

Born, 1761. Elected a member of the Royal Academy, 1788. Died, April 9, 1807.

"John Opie was the precocious son of a family of house carpenters in a village near Truro, in Cornwall. As a boy of ten years he commenced to draw and paint, at the same time going to school and working in his father's shop. His facility as a painter made him quite famous in the village, and eventually attracted the attention of Dr. Wolcot, well known in literature under the pseudonym of 'Peter Pindar,' who was at that time established as a practicing physician in Truro. Wolcot, after a manner, became his patron, took him into his own house, gave him what instruction he could in painting, being an amateur artist himself, and finally launched him as a portrait painter. He wandered about the country for some years, painting portraits of the tradesmen and yeomen, their wives, children, and even their pet animals, and at the age of twenty Dr. Wolcot took him to London. This partnership is one of the most peculiar in the annals of art. Wolcot seems to have had a vanity in discovering a genius like Opie, and he certainly advertised and pushed him in a most effective way. But he had also a commercial interest in his success, and required Opie to share his gains with him, a connection which eventually led to a rupture, with much acrimony on both sides. Early in his career in London, Opie married a woman who eloped from him with one of his sitters, and he obtained a divorce from her. His second wife, Maria Opie, was his devoted companion and his best biographer. Personally he was a curious mixture of worldly common sense and artistic idealism. His one ambition was to make a fortune and then enjoy life at his ease, yet he constantly rejected opportunities to make money at the expense of his reputation as an artist. His blunt and uncompromising manner frightened away from him many sitters for portraits, but he always consoled himself by the reflection that others would come in due time—and they did. He was never idle. When he was not painting he was writing on art, or lecturing on it, and his series of lectures as professor at the Royal Academy are of value. As a painter he was bold, strong, and realistic. As a man he was an original, good hearted and rough mannered. The last picture which he painted was a portrait of the Duke of Gloucester. It was placed at the foot of his deathbed, so that he could see it before it was sent to the exhibition, and he was dead before the doors of the exhibition were opened to the public."

No. 40—Portrait of a Lady

PASINI (Alberto) — Italy

Born at Busseto, Italy. Pupil of Ciceri. Medals, Paris, 1859, 1863, 1864. Grand Medal of Honor (Exposition Universelle), 1878. Chevalier of the Legion of Honor, 1868. Officer of the same,

1878. Medal at Vienna Exposition, 1873. Knight of the Order of Saints Maurice and Lazarus, and Officer of the Orders of Turkey and Persia. Honorary Professor of the Academies of Parma and Turin.

"*In the Chevalier Alberto Pasini we have an Italian who paints the Orient as a Turk might who was born to its spirit and nourished on its air. A native of Busseto, near Parma, he enjoyed the instructions of three great masters. From Ciceri he acquired his firm draughtsmanship, from Isabey his color and bold and fluent execution of the brush, and from Rousseau the deeper feeling and sentiment of that master of landscape. The influence of Isabey is exercised at its happiest in Pasini's pictures in those exquisite groups of figures with which they are enlivened, and which give to landscapes, in themselves of a masterly style, the additional interest of genre compositions. A fortunate chance sent Pasini to the East at the commencement of his independent artistic career, and in several years' residence in Turkey, Arabia, and Persia, he accumulated the experience and the material upon which his most successful art is based. No man of our time succeeds like him in realizing upon canvas the life and spirit of the Orient, its splendor of color, brilliancy of burning light, and barbaric sumptuousness of gorgeous pageantry. His color is strong, bright, and true, his grasp of form and character vigorous, and his touch has the certainty of a well-schooled hand, directed by an observant eye. His treatment is broad, although not negligent of detail; the light effects of his pictures are often peculiar, but always striking, and in his command of aërial perspective he is particularly fine. He sees and presents to us the real life of the Orient from an artistic standpoint, leaving its natural poetry to speak for itself through the truthfulness of his delineations.*"

No. 14—A Market in Asia

No. 115—The Old Arsenal at Constantinople

POURBUS (Franz the Elder) Flanders

Born at Bruges in 1540. Son of Peter Pourbus, called the Old, a Dutch painter and architect, from whom he received his first instructions; afterwards studied with Francis Floris; eventually surpassed both of his instructors and was accounted one of the ablest artists of his time. He not only painted history, but also landscape and animals, and particularly excelled in portraits. He chiefly resided at Antwerp, where he was elected a member of the Academy in 1564. One of his greatest works was the Martyrdom of St. George, painted

for a confraternity of Dunkirk, and decorated with a landscape of great beauty. Pourbus's greatest excellence lay in portraits, which he executed with great truthfulness, life, and spirit, with admirable coloring. He died in 1580.

No. 144—Margaret of Valois, First Wife of Henry IV

POURBUS (François the Younger) **Flanders**

Born in Antwerp, 1570. Son and pupil of Frans Pourbus the Elder. Died in Paris, 1622.

"This remarkable and powerful man in the earlier art of France was not a Frenchman by birth, but a Flamand. His father, Frans Pourbus the elder, the name having been gallicised when the son, who was named after him, settled in France, was a painter of ability, and his son studied under him, and worked for a considerable time in Belgium, whence he went to Italy as court painter to the Duke of Mantua. At the commencement of the seventeenth century he was attached to the court of Henry IV. of France as royal painter, and after the assassination of Henry he remained in Paris. He painted several portraits of Marie de' Medicis, the Queen Regent after her husband's death, and remained in favor as her court painter until his own demise. Pourbus's greatest works were produced during his sojourn in France, and he is ranked as a French artist in spite of his Flemish origin and schooling."

No. 161—Portrait of Isabella of Austria

PAGANI (Mainardo) **Italy**

A native of Venice, and a pupil of the Venice Academy, Mainardo Pagani occupies an honorable position in the progressive school which is doing so much for the regeneration of painting in Italy.

No. 7—Via Garibaldi, Venice

RAEBURN (Sir Henry) **Scotland**

Born at Stockbridge, March 4, 1756. Self-taught. Made Royal Academician 1815. Elected to honorary membership to the

Imperial Academy of Florence, the National Academy of Design in New York, the Academy of Arts at Charleston, S. C., and a number of other art institutions. Died, July 8, 1823.

"Henry Raeburn was the son of a small mill owner of Scotland. He lost his parents while a child, but by the care of his elder brother, who carried on his father's business, was educated at Heriot's school, and at the age of fifteen apprenticed to a goldsmith, with whom he learned chasing and engraving. In his leisure time he copied engravings and essayed painting; and his master, who was a very sympathetic and worthy man, took great interest in his efforts, encouraged him in them, and obtained him customers for miniature portraits, which he painted with much skill. He had some lessons in painting of a larger scale from a mediocre portrait painter named Martin, but in the main was entirely self taught. At the age of twenty-three, when he had won for himself an independent position in Edinburgh, he went to London, where he made the acquaintance of Sir Joshua Reynolds, and acting upon his advice spent some years in study in Italy, returning in the end to establish himself in Edinburgh, where his fame soon ranked him as second only to Sir Joshua in London. He was a diligent and methodical worker, and during forty years lived a busy and prosperous life, occasionally exhibiting at the Royal Academy, but remaining faithful to his native heath, where he indulged in his passion for architecture by speculations in building which brought him much profit. He was a successful amateur gardener and florist, an inventor of new models of ships and boats, and a devotee of the belief in perpetual motion, in which he was an indefatigable experimenter. In 1822, when George IV. made his visit to Scotland, he was knighted by the king, and appointed King's Limner for Scotland, an honor he did not live long to enjoy. He was most successful in his male portraits, which are painted with a singular vigor and force of characterization, and a fine feeling for rich and ripe color, and while he has been called the Reynolds of the North, he was, as far as his men's pictures were concerned, an even more powerful painter than his London prototype. The collections of the private families of Scotland are rich in examples of his art, for in his time he painted most of the nobility and gentry of his native land, and but few of his pictures have found their way into the hands of the general public."

No. 39—Portrait of Mrs. Tomlinson

REMBRANDT (Van Ryn, Paul) Holland

Born at Leyden, July 15, 1606. Studied under Jacob Van Swanenburg, Pieter Lastman, at Amsterdam, and under Jacob Pinus at Haarlem. Died, 1669.

"Rembrandt Van Ryn was the second son of a miller of Leyden, and from the dark interior of his father's mill, partially lighted from above, in which he passed his infancy and boyhood, he is supposed to have caught the first idea of those

strong contrasts of light and shadow which he afterwards carried to such perfection in his art. He was an original genius of the highest order, became a painter in spite of all obstacles, imitated no other master of his time, and was himself inimitable. Fuseli emphatically styles him 'A Meteor in Art.' The story of his life and death have furnished material for whole libraries of publications. As etcher and painter, he holds a unique place in history. His works constitute the chief treasures of the Dutch museums and collections, and he is represented in all the notable galleries of Europe as the head and type of the great art of his country at its ripest period."

No. 129—Portrait of John Anselyn, Painter

REYNOLDS (Sir Joshua) — England

Born at Plympton, Devonshire, in 1723. Pupil of Thomas Hudson. Died, 1792.

"The man who gave English art the solid foundation of dignity which has made it a power was born at Plympton, Devonshire, in 1723, his father being a clergyman and schoolmaster. In 1741 he became a pupil of Thomas Hudson in London, and in 1746 set up there as a portrait painter. In 1749 he visited Italy as the guest of Commodore Keppel on the flagship Centurion, and remained abroad three years. When he returned, in 1753, he painted the magnificent portrait of his friend the commodore which made his fortune. From that day his favor never waned. In 1768 he was one of the founders of the Royal Academy and its first president, and was knighted by George III., whose court painter he afterwards became. He was a man of culture and literary taste, and one of that social group of great Englishmen which included Dr. Johnson, Edmund Burke, David Garrick, Oliver Goldsmith, and the wits of the time. He died a bachelor in 1792, leaving a very large fortune and a magnificent collection of works of the old masters, most of which became the property of his unmarried sister, who was herself a painter of some ability." Burke says in his eulogium: "In taste, in grace, in facility, in happy invention, and in the richness and harmony of coloring, he was equal to the greatest masters of the renowned ages; in portraits, he went beyond them."

No. 38—Countess Hynford

No. 47—Portrait of Josiah Wedgwood

No. 52—Portrait of Mrs. Arnold

No. 118—Portrait of Mrs. Musters

No. 123—Portrait of Lady Frances Scott

No. 127—Boy Reading

No. 145—Portrait of Mrs. Hartley the Actress

No. 149—Portrait of Mrs. Angelo

No. 153—The Duke of Devonshire

No. 156—Lord Rothes

RICO (Martin) — Spain

Born at Madrid. Pupil of Madrid Academy. Prix de Rome, 1862. Medal and cross of the Legion of Honor, Paris, 1878.

"Rico is a Spaniard by birth, but of almost entirely original development. He was taught to draw by a good-hearted cavalry captain who practiced art, after a fashion, as an amateur. From the trooper's hands he passed to the Madrid Academy, and he made his living as he advanced by drawing and engraving on wood during his hours of leisure. On the small savings of this labor he would wander off on foot during the summer, studying from nature, living among the gypsies and the herdsmen out of doors, quite as often hungry as well fed, and at the end of the season almost compelled to beg his way back to Madrid. As a result of his unremitting industry, he, in 1862, secured the first Prix de Rome ever given at Madrid for landscape. The four years' pension involved by the prize may be used by the winner either at Rome or Paris. Rico went to Paris. His amiable compatriot, Zamaçois, took him in hand; Meissonier and Daubigny advised him. In water color, as in oil, his brilliant and animated style commanded praise and popularity, and, meeting with much success, he was enabled to seek in Spain and Italy, and even in the Orient, for subjects. Even in the splendor of his prosperity, he has not lost the simple habits of his pinched and needy boyhood, and it has been remarked of him that, with his guitar and a bundle of cigarettes, he could make a journey round the world."

No. 15—On the Seine near Poissy

No. 112—Jardins de Venise

ROMNEY (George) — England

Born at Beckside in Lancashire, December 15, 1734. Died, November 15, 1802.

"George Romney was the son of a carpenter and cabinetmaker. The boy worked at first for his father, as a woodcarver, and seems to have begun to paint at about the same period. At the age of nineteen he was placed in a sort of apprenticeship to a wandering portrait painter named Steele, and at twenty-two married,

against the wishes of his family, and set up as a portrait painter, to make his own living. In 1762 he broke his connubial connection, never to resume it until he was broken down by age and disease, and settled in London as a painter of portraits and history. He appears to have sent money for the support of his family, but his personal relations with them positively ceased. His historical pictures won him no reputation, though they doubtless made some money for him through the publication of engravings of them, but in portraiture he ranked second only in favor to Sir Joshua Reynolds. It was now that the one romantic episode of his career began. In the course of seeking for a model he found a coffee-house girl named Emma Hart or Emma Lyon, whom he employed, and with whom he became involved in a sentimental complication. He painted her in an almost endless sequence of ideal and realistic subjects, and the connection endured until she tired of it herself, and married one of Romney's patrons, a Scotch peer and art connoisseur, Sir William Hamilton, through whom she became acquainted with Lord Nelson, her connection with whom is historical. Romney was for a time completely overcome by her abandonment of him, and he probably never quite recovered from it. In order to distract his mind he traveled into Italy, which was, perhaps, the worst thing he could have done, since, instead of removing him further from his faithless light o' love, it brought him nearer to her, Sir William Hamilton being at the time the British Embassador at the court of Naples. However, separated as they were, they seem to have remained good friends until Romney's death. His mind had been failing for a long time, and he finally fell into a condition of hopeless imbecility, which was illuminated by scarcely a gleam of intelligence, in which state he was cared for by the wife whom he had abandoned years before. As a portrait painter he divided popular favor with Reynolds and Gainsborough. His persistent hatred of the former prevented his becoming a Royal Academician, though Reynolds himself would have advocated his election had he condescended to stand for it."

No. 41—Master Pemberton

No. 48—Portrait of Lady Smithson

No. 49—Portrait of Sir Musk Smithson

No. 146—Portrait of Mrs. Angerstein

No. 155—Portrait of Sir F. Cooper

RUSCA (Chevalier) — Italy

Up to the time of the establishment of the Royal Academy, the painters of England had one chronic cause of complaint. It was that Englishmen disdained to patronize native art, and expended their favor on foreign painters, who flocked to the country in order to reap what harvest they might, and carry it away with them when they

found the field exhausted. The foundation of the Royal Academy, under the patronage of George III., inaugurated an era of prosperity for the native-born painters of Great Britain, and laid the basis of encouragement for a school which is now admitted to be one of the great ones of the world. Among the artistic adventurers who came into England from the Continent in the period before the Royal Academy was established was the Chevalier Rusca. But little is known of him—nothing by his national records—but he is accorded a place in Horace Walpole's book on art in England. He seems to have arrived in London about 1738, and to have been a painter of merit, who found profitable patronage among the aristocracy and gentry. He was a Milanese, and had studied in Milan and Rome, but neither the date of his birth nor that of his death is preserved. Walpole simply speaks of him critically, and with a certain measure of approbation for the work he did, without attempting to enter into any intimate details. He painted portraits, decorations, and fancy pieces; and from what is known to be his work, and is now in preservation, he was an able painter in the florid style of the Italian decadence, which followed the last works of Tiepolo, with whom the great traditions of the Italian art of the Renaissance perished.

No. 117—Portrait of Robert Price

RUSSELL (John) — England

John Russell, one of the good portrait painters of the early English school, was born at Guildford, in Surrey, 1744. He commenced by painting the portraits of the notables of his county, and by his savings from the proceeds of these precocious works was enabled to go to London and become a pupil of Francis Cotes. He followed the style of Cotes, both in his oils and his crayons, throughout his life, which was a prosperous one. In 1788 he was elected a member of the Royal Academy. He died in London, in 1806.

No. 42—Portrait of Sir George Beaumont

ROYBET (Ferdinand) — France

Born at Uzes, 1840. Studied at the École des Beaux Arts, at Lyons. Settled in Paris, 1864. Medal at Paris Salon, 1866, for his painting, "Jester of Henry III."

"Roybet paints with a naturalistic power, yet with also a pictorial sympathy which did not permit of the doctrine of the realists, that anything that could be painted was good enough to paint. He required that his subject should be as attractive as its rendition was accurate. His cavaliers and ladies, his groups and cavalcades, were not only picturesque in themselves and realised with remarkable vividness and vitality, but they were presented in picturesque incidents and surroundings. In the art world itself, and in that of the art lovers whose collections his brush has enriched, he enjoys an esteem which is commensurate with his genius, at once so brilliant, original, and sincere. An exhibition of his collected works in Paris, 1890, was the occasion of an enthusiasm which has been rarely aroused by any display in that city of the productions of a single hand."

No. 64—A Cavalier

SALA-Y-FRANCÉS (Émilio) — Spain

Born at Alcoy, Spain. Medal at Madrid, 1871.

"One of the Spaniards who have aided so materially in the modern revival of their national art is Émilio Sala-y-Francés, more widely known simply as Émilio Sala. His first works were of a most ambitious order, treating of tragic and dramatic subjects in Spanish history. Between the composition of these the artist produced a number of genre subjects, drawn from native life, which were not long in securing favor. He has also painted some extremely effective scenes of Moorish life, and produced portraits marked by a vivid personality and a spirited and strong execution. Like all of his compatriots of the easel, he has an inclination to a realistic rendition of his motifs, but always governed and guarded by the imaginative tendency, which is part of the life-blood of the Spaniard in every line of creative productiveness. The marked originality of his style and the independence of his methods may be laid to the score of his being almost entirely self-taught, and so subject to none of the influences which might impair or weaken his individuality of expression."

No. 110—The End of the Game

SIMI (F.) — Italy

Born and studied at Florence. Exhibited at Munich, 1893, and at London, 1893.

No. 114—Marguerite

SIMONI (Gustavo) **Italy**

One of the leaders of the art world of modern Rome, Gustavo Simoni stands at the head of a family of artists of marked distinction, who are known by their works at all the European exhibitions. He is a native of Rome, and studied at the Academy there, and he has also studied and painted much in North Africa, Egypt, and Asia Minor. His subjects of Italian genre, by which he won his first popularity, are pleasingly conceived, and rendered with spirit of handling and color. In his representation of Oriental subjects he reveals much force of characterization, with a ready grasp of local color and a keen eye for incident, and these motives rank among the most valuable and representative of his works.

No. 71—An Algerian

No. 72—An Arabian

SORBI (Raffael) **Italy**

A Florentine painter of genre and historical subjects, well known as a contributor to European exhibitions. His works are particularly popular with German collectors, and find a ready acceptance in England. Known as the Italian Meissonier.

No. 111—Playing Bowls

SUSTERMANN (Lambert) **Belgium**

This remarkable man, whose family name was Lombard or Lambert, but who is known in art by his assumed surname of Sustermann, was born at Liege in 1505. He was a pupil in painting of Arnold de Beer and of Mabuse, and traveled and studied in Italy, where he was taken in 1538, in the suite of Cardinal Pole, and painted with Andrea del Sarto. He was not only a painter, but a literary man of much capacity, a diligent archæologist, and a poet of

considerable sensibility and strength. As an architect of originality of ideas, he also won consideration. When he returned from Italy he established a school of art in his native city, and was speedily surrounded by a great concourse of pupils. He was a painter in the old Flemish style, good in effects of light and shade, color, and drawing; but his works are very rare, as the time he gave to teaching and other pursuits prevented him from active exercise at the easel. Examples of him are to be found in the London National Gallery, the Liege Museum, the Hague, Vienna, Antwerp, Brussels, and Berlin Museums, and other Continental public collections. He died in Liege in August, 1566.

No. 69—The Duke of Alcantara

STARK (James) — England

Born at Norwich in 1794. Studied under "Old Crome." Died, March 24, 1859.

"James Stark, one of the prominent figures in the so-called Norwich school, was the son of a dyer. In 1811 his father set him to studying art under "Old Crome," to whom he was regularly articled as an apprentice, according to the custom of the time. Stark developed into one of if not the best of Crome's pupils, but he failed to find appreciation in his native city. Thoroughly discouraged, he went to London, where, in 1817, he became a student at the Royal Academy, and commenced to find a sale for his pictures. While he was yet a student at the Academy he produced a number of compositions which he exhibited at the British Institution and elsewhere, and which found purchasers in the Dean of Windsor, Sir John Gray Egerton, the Marquis of Stafford, the Countess de Gray, and other prominent collectors and connoisseurs. This patronage secured him a flood of commissions, and he was apparently embarked on the high tide of prosperity, when his nerves gave way and he was compelled to place himself under the care of his family at Norwich. For three years he produced nothing. Then, with returning strength, he began again to paint, but for twelve years after his return to Norwich, he remained there, not daring to trust his forces in the rude battle for life of London. During this period of enforced retirement he brought out his 'Scenery of the Rivers Yare and Waveny, Norfolk,' a series of views beautifully engraved by Goodall, the Cookes, and other leading engravers, and produced in the most sumptuous style. It proved a loss to the artist, but subsequently passed into the hands of Bohn, the publisher, and made large profits for him. In 1830 Stark found himself soundly enough recovered to return to London, where he kept up his studio for ten years. In 1840 he settled at Windsor, where he found an abundance of subjects for his

brush, but later returned to London, where he died, March 24, 1859. Stark was one of the most distinctively national of English landscape painters. He had imbibed the very essence of his native scenery, and his pictures hold a deserved rank among the foremost productions of their time."

No. 34—In the Home Park, Windsor

No. 141—View near Norwich

SCHREYER (Adolph) Germany

Born at Frankfort-on-Main, 1828. Studied art in his native city. Resided and worked for many years in Paris. Member of the Academies of Antwerp and Rotterdam. Chevalier of the Order of Leopold and court painter to the Duke of Mecklenburg since 1862.

"There is no suggestion of the German in the art of Schreyer, yet it was in that most German of cities, Frankfort-on-Main, that he was born. Théophile Gautier, who admired his pictures to the verge of extravagance, once defined him as 'a Teutonic accident.' Schreyer was, however, fortunate in coming of a family of wealth and distinction, in consequence of which he was permitted from his youth an independence of movement and study, which liberated him from the then restricted influence of his native art. He traveled much and painted as he went. In 1855, when his friend, Prince Taxis, went into the Crimea, he accompanied the prince's regiment, and at this period he began producing those battle scenes which gave him his first fame. Wanderings in Algiers and along the North African coasts into Asia Minor resulted in those pictures of Arab life which are so popular, while visits to the estates of his family and his friends in Wallachia provided him with another of his familiar classes of subjects. Schreyer is essentially a creative painter. He finds his subjects in nature. His memory is a mine of models for him. But everything he paints is imbued with his own spirit, too dashing and bold and resolute to secure the subtle poetry of Fromentin, and too refined in feeling to rival the fierce force of Delacroix, but always instinct with life, movement, and the ripe and rich reflection of the artist's colorful mind. Between these two great painters Schreyer's manner is a happy compromise, entirely independent of servile imitation, an expression, in fact, of a sympathetic recognition of kindred spirits in them. Until 1870 Schreyer was a resident of Paris, but since that time he has divided his life between that city and his estate at Kromberg, near Frankfort, where he lives, surrounded by his horses and hounds, practicing his art with an energy that advancing years have been unable to impair."

No. 78—Chevaux dans la Neige

THAULOW (Fritz) — Norway

Born in Christiania, Norway, Fritz Thaulow studied first at the Stockholm Academy, and then at that of Munich. He was one of the younger painters who rebelled against the conventions of the latter academy, and he went to Paris, where in 1892 he became one of the members of the newly organized Société Nationale des Beaux Arts. He is a very strong painter, naturalistic in his tendencies, but with a vein of poetic feeling.

No. 22—Rue des Tribunaux

No. 82—Rue Montante à Neuville

No. 113—Early Spring

TROYON (Constant) — France

Born at Sèvres, 1810. Died, 1865. Pupil of Rivereux. Medals, 1838, 1840, 1848, 1855. Chevalier of the Legion of Honor, 1849. Member of the Academy of Amsterdam. Diploma to the Memory of Deceased Artists, 1878.

"If Troyon cared for academic rewards, he certainly had received his full share. In the short space of seventeen years he had won every medal of the Salon save one, and to these distinctions had been added, as we have seen, the cross of the Legion of Honor; and yet, notwithstanding all this, and although he was forty years old, he had not publicly begun his real career. When in fact he entered upon it, splendidly equipped as he was, there nevertheless remained to him before his death the too brief space of only fifteen years in which to create the manifold wonders of his brush—only fifteen years in which to live a new life in art and establish his true place in the ranks of fame.

"Always an earnest worker, Troyon found that the painting of animals added a new and delightful zest to his occupation. He was discovering and conquering new worlds in his last domain of art. With what inward delight, therefore, he must have painted when he felt that he had found at last his true vocation, and realized that at a single bound he had reached an altogether unexpected and triumphant success! To obtain absolute mastery of his subject, he spent no less than eight consecutive summers at the country place of a friend, making beautiful studies of running dogs, which he subsequently employed in his picture, 'The Return from the Chase.' In like manner he made superb studies of sheep and cattle. A friend of his relates how Troyon, after his return in 1855 from a sketching tour

in Touraine, showed him what seemed an almost endless panorama of great, splendid studies of cattle, most of which were, indeed, finished pictures: and when he expressed astonishment at their number and beauty, Troyon quietly remarked: 'I have made as many as eighteen in a month.'

"Assuming that the rank which Troyon holds among modern painters is substantially just, what is the true basis of his fame? Certainly it was not because of exceptional skill as a draughtsman, for in draughtsmanship he was not supreme; not as a colorist, for in this respect he was surpassed by Gainsborough, and at times by Delacroix. Was it not rather because he was endowed with a fine artistic nature and possessed a largeness of feeling which enabled him to see and to express objects in a noble way? But, more than all, was it not because he alone of all modern men possessed a consummate knowledge of landscape art, together with a profound insight into animal life, and combined both in one harmonious picture?

"While Troyon excelled in painting a variety of animals, as dogs, sheep, and even barnyard fowls, still it was as a painter of cattle that he reached his greatest height. Nor was it merely their outward forms that he portrayed. He had a realising sense of their character, their habits, their life, as the willing servants of man. To us, those heavy-yoked oxen, with bent necks and measured tread, dragging the plow along the furrows, are living, breathing creatures; and those great awkward cows lazily resting their heavy bodies on the ground, and contentedly chewing their cud, are absolutely so alive and real that an expert could tell at a glance how much they weigh; and the spectator almost fears that a near approach might bring them slowly to their feet, and they would walk out of the canvas. In a word, 'His cattle have the heavy step, the philosophical indolence, the calm resignation, the vagueness of look, which are the characteristics of their race.'

"In concluding this brief sketch of this master, I can do no better than to quote the opinion of a well-known writer on art, Mr. William Ernest Henley, who sums up his estimate of Troyon in these appreciative and convincing words:

"'He had the true pictorial sense, and if his lines are often insignificant and ill-balanced, his masses are perfectly proportioned, his values are admirably graded, his tonality is faultless, his effect is absolute in completeness. His method is the large, serene, and liberal expression of great craftsmanship; and with the interest and the grace of art his color unites the charm of individuality, the richness and the potency of a natural force. His training in landscape was varied and severe; and when he came to his right work he applied its results with almost inevitable assurance and tact. He does not sentimentalise his animals, nor concern himself with the drama of their character and gesture. He takes them as components in a general scheme; and he paints them as he has seen them in Nature—enveloped in atmosphere and light, and in an environment of grass and streams and living leafage. His work is not to take the portraits of trees, or animals, or sites, but as echoes of Virgilian music to suggest and typify the country, with its tranquil meadows, its luminous skies, its quiet waters, and that abundance of flocks and herds, at once the symbol and the source of its prosperity.'"—Extract from Biographical Notes on Troyon and Daubigny, by W. H. Fuller, Esq.

No. 79—Driving Home the Flock

No. 95—Dindons

No. 107—Sheep

TURNER (J. M. W.) England

Born in London, 1769. Self-taught. Became an associate of the Royal Academy in 1800. Royal Academician, 1802. Died in 1851.

"The greatest of the imaginative painters of the English school was born in Maiden Lane, London. His father was a poor barber. Turner himself claimed to have been born in Devonshire, in 1769, but it has been pretty clearly proven that he actually saw the light in the basement under his father's London shop, and he was certainly christened in St. Paul's Church, Covent Garden, in 1775. He received but slight education as a child, but took to drawing by instinct, and even while a little boy his sketches were exhibited in his father's shop window, and sold for sixpences and shillings to the barber's patrons. Later, but while still a lad, he made a living by coloring engravings for the printsellers, and painting skies and backgrounds in architects' designs. At one time he made a serious study of architecture, but soon gave it up, and at the age of seventeen had devoted himself entirely to painting. In 1790 he appeared at the Royal Academy as the exhibitor of a water color of Lambeth Palace, and from this time forth was kept profitably busy with drawings of English scenery for the engravers. In 1796 he set up a studio of his own; in 1800 he became an Associate of the Royal Academy, and two years later a member of that body. The rest of his life was passed in the full blaze of notoriety and fame. Numberless anecdotes are related of his eccentricities, his lonely and unhappy life (which is said to have been caused by an early disappointment in love), his strange delusions, and his odd mixture of parsimony and extravagance. He earned immense sums by his designs and paintings, yet, in spite of his love of money, would reject the most tempting offers for pictures if it suited his whim, or he did not like the would-be purchaser. Without being misanthropic, he shunned society, and even the painters with whom he was most friendly knew really little of him. As he went on in years, some traces of his mother's mental malady, who had died insane, developed in him, though they did nothing worse than aggravate his natural eccentricity. His death was as characteristic as his life had been. For some years he had been in the habit of leaving home at intervals, and hiding himself, for weeks and even months, in obscure lodgings. In 1851 he made his last disappearance of this kind, and was eventually found dying in a dingy hired lodging at Chelsea. He left his pictures to the nation, and his large fortune to found a refuge for indigent artists; but his will was so irregularly made that it was broken by an action at law, and his money went to some relatives whom he had despised and detested."

No. 140—Blois, on the Banks of the Loire

VINCENT (George) England

One of the strongest men of the so-styled Norwich School, which originated with the elder Crome, was George Vincent. He ranked as a painter with John Sell Cotman and James Stark. He was born in Norwich and was a pupil of "Old Crome," and had devoted himself

to landscape painting, and marines with shipping. He first appeared in London at the Royal Academy with "A Scene near Norwich," in 1814, and he exhibited there in the succeeding years, and at the British Institution as well. His pictures were popular and he received a fair share of patronage, though not enough to make him really prosperous, and died at a comparatively early age in 1830. After his death his works fell into great neglect, but now they have resumed their popularity and are in much demand as true exemplars of the famous circle of artists which was formed by the loadstone of the genius of "Old Crome."

No. 51—The Stepping Stones at Thorp, Norwich

VANDER HELST (Bartholomeus) Holland

Born at Haarlem in 1613. Died at Amsterdam, 1670.

"Vander Helst ranks among the greatest portrait painters of his time, and as a producer of some strong sacred and mythological subjects. These latter are, however, cast far into the shade by the splendor of his portraiture. He settled in Amsterdam early in life, and there most of his working career was passed. The earliest known date of any of his pictures is 1639, but that he had been painting successfully before that time abundant evidence exists. His first widely famous picture, the 'Banquet of the Civic Guard,' containing thirty-five life-size portraits, now in the Amsterdam Museum, was painted in 1648, but as early as 1639 had appeared his scarcely less famous portrait composition 'The Archers,' now in the Amsterdam Hôtel de Ville. Between these great and majestically treated civic and military compositions he produced a long series of single portraits and groups, examples of which are to be found in every European museum of note, from England to Russia. In 1654 he associated himself with Nicolaas Van Helt-Stokade to establish the Guild of St. Luke in Amsterdam, which in a short time became one of the most powerful associations of artists in Europe. His portraits show Vander Helst as a man of a merry and jovial character, and such contemporary accounts as have come down to us describe him as a genial, easy living personage, widely popular both with his brother artists, many of whose portraits he painted, and with his patrons themselves, the latter of whom included the most notable historical personages of his time. Of the work 'Banquet of the Civic Guard' Sir Joshua Reynolds said: 'This is, perhaps, the first picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have ever seen.'"

No. 158—The Burgomaster's Wife

VAN MARCKE (Émile) — France

Born at Sèvres, 1827. Employed as decorator in the porcelain factories. First exhibited at the Salon, 1857. Medals, 1867, 1869, 1870, 1878. Legion of Honor, 1872. He died in 1891. The sale of his studio effects, after his death, was one of the greatest successes ever recorded for such an event.

"The most distinguished pupil through whom Troyon bequeathed to the succeeding generation a reflection of his own genius is Émile van Marcke. He was employed in the porcelain works as a decorator when he attracted the attention of Troyon. The latter was in the practice of making a weekly visit to his mother, who resided at Sèvres, and so the young decorator and the elder artist were frequently in contact. The constant sermon of Troyon was that the gifted youth should go to Nature, and Van Marcke, in the time spared from his trade, obeyed the injunction. He, however, lacked the confidence to produce original work until the encouragement of Troyon again came to his aid, and a certain degree of success emboldened him to abandon the pottery for a studio in Paris. Van Marcke's early pictures betray strongly the feeling and influence of Troyon. While more careful in drawing and more elaborate in detail, their color and technique show the association of the master. But with increasing confidence and experience, Van Marcke created a style, with which he is now thoroughly identified. His color became fresher, livelier, and more brilliant, and his effects of light brighter and more sparkling. He is a master draughtsman, equally a master of composition, and the grouping and modeling of his cattle is always pictorial and true. His landscapes are of an equal degree of excellence, and are replete with the charm of a joyous and smiling nature. Effects of midsummer midday and of showery skies over pastures enriched by a humid soil find particularly happy rendition at his hands."

No. 13—The Herdsman

No. 94—La Mare au fée

VIBERT (Jean Georges) — France

Born in Paris, 1840. Pupil of the École des Beaux Arts, and of Barrias, Paris. Medals, Paris, 1864, 1867, 1868, 1878 (Exposition Universelle). Chevalier of the Legion of Honor, 1870.

"One of the strongest individualizations among the artists of Paris is Vibert. He is not only a painter, but a satirist of drastic power, and an author of pointed excellence. He is a Parisian by birth, and if he may be said to be a pupil of any one,

his master must be considered to be Barrias, although he also did some early work under Picot. He first exhibited at the Salon of 1863, and made a virtual failure. His active intelligence gave a new direction to his art, and seven years later, at the age of thirty, he was decorated with the cross of the Legion for his 'Roll Call after the Pillage.' His good-humored satires on the hypocrisy and self-indulgence of monkish and ecclesiastical life did much toward advancing him in popularity; and one of the latter, 'The Missionary's Story,' may be recalled as having been sold in this city, at the sale of Mrs. Morgan's collection in 1886, for $25,000. Vibert was not content with triumphs in oils alone, but, spurred by the exploits of Fortuny in water color, he began in it a series of experiments that have placed him among the first aquarellists of the world. Vibert is a passionate devotee of the drama, a persistent theatergoer, and himself the author of some witty and successful pieces. This side of his character is very clearly revealed in the always dramatic and effective manner of his compositions, in which a point is never lacking and in which a story is invariably clearly and sharply told. He is an admirable colorist, fond of daring experiments, and in his execution is as accurate and painstaking as he is elegant and graceful."

No. 83—Le Coup de Vent

VAN GOYEN (Jan) — Holland

Born at Leyden in 1596, this artist was the regenerator of landscape painting in the Low Countries. He had some lessons under such small masters as Schilderpoort, Hendrick Klok, and Willem Gerritsz, and made a tour of France. He made a study of luminosity and harmony rather than color, and was the master of some painters famous as masters themselves, like Jan Steen, Nicolaas Berchem, and, possibly, Salomon Ruysdael and Simon de Vlieger. He is said to have never ceased working for a single day, from the commencement of his artistic career until his death in 1656.

No. 142—Dutch River Scene

WILSON (Richard) — England

Born, 1713. Pupil of Wright. Member of the Royal Academy. Died, 1782.

"The life of the father of English landscape is involved in much obscurity. He was born in 1713, the son of a clergyman of good family, in Montgomeryshire, England. He played at art as a child, and with such success that a relation of his mother's, Sir George Wynn, took him to London and made him a pupil of the portrait painter Wright. His early work, when he set up a studio for himself, was at

portrait painting, in which he is said by contemporary accounts to have been a master; but very few identified examples, and these not very noteworthy, of his work in this field now exist. In the intervals of his portrait painting he painted landscapes, invariably seeking his subjects in Nature, and at the age of thirty-six went to Italy. There he commenced to paint what are now known as his typical landscapes, real scenes idealised, and invested with a wonderful charm of color and of tone, and thenceforth almost entirely discarded portraiture. After a residence abroad of six years he settled in London again as a professed landscape painter, and here his real struggles began. There was no taste in England for English landscape, as the history of his contemporary, Gainsborough, shows. For classical Italian landscape there was a moderate demand, and he found some patronage for it. But it was a miserable life he led. Many of his now valuable pictures he pawned for a few shillings, and allowed to lapse into the pawnbroker's hands. He was also of an unfortunate temper, and even among his fellow members of the Royal Academy became unpopular by his rudeness. Almost the only friend he had among them was Sir William Beechey, for whom he seems to have cherished a sincere affection, and whose purse was ever open to him. Nothing saved him from actual starvation, in fact, but the small salary he received as librarian of the Royal Academy. In his last days in London he lived in the utmost poverty. Finally the death of his elder brother left him a small but comfortable estate in Wales. But it was too late. He went there a broken-down man, painted no more, wandered about the country in an aimless way, dreaming of pictures never to be executed, and was at last found by a peasant, paralyzed by the roadside, and carried home to die."

"Wilson," says Fuseli, discoursing on art in 1801, "observed Nature in all her appearances, and had a characteristic touch for all her forms. But though, in effects of dewy freshness, and silent evening lights, few have equaled and fewer excelled him, his grandeur is oftener allied to terror, bustle, and convulsion than to calmness and tranquillity. He is now numbered with the classics of the art, though little more than the fifth part of a century has elapsed since death relieved him from the apathy of cognoscenti, the envy of rivals, and the neglect of a tasteless public: for Wilson, whose works will soon command prices as proud as those of Claude, Poussin, or Elsheimer, resembled the last most in his fate, and lived and died nearer to indigence than ease."

This prediction has been fully realised. Several of his pictures have fetched high prices lately. His picture of "Apollo and the Seasons" sold at Rogers' sale for 700 guineas.

No. 50—Tivoli

CATALOGUE

FIRST NIGHT'S SALE

MONDAY, FEBRUARY 17TH

AT CHICKERING HALL

BEGINNING PROMPTLY AT EIGHT O'CLOCK

GAY

(W.)

1—*The Sculptor*

Signed at the left and dated 1887

Height, 17 inches. Width, 13 inches

LELOIR

(L.)

2—*Flirtation*

Signed at the left

Height, 16½ inches. Width, 12 inches

From the Carvallo Collection

LAMBINET
(É.)

3—*Landscape*

Signed at the left

Height, 10 inches. Length, 16 inches

LEROLLE
(H.)

4—*Harvest Time*

Signed at the right

Height, 20 inches. Width, 25 inches

HITCHCOCK
(G.)

5—*The Dunes at Egmond on Zee*

Signed at the left and dated 1890

Height, 10¼ inches. Length, 18 inches

DOMINGO

(J.)

6—*An Observer*

Signed at the right

Height, 11 inches. Width, 8⅛ inches

From the M. Feral Collection

PAGANI

(M.)

7—*Via Garibaldi, Venice*

(Water Color)

Signed at the right

Height, 10 inches. Length, 15½ inches

LHERMITTE

(L. A.)

8—*Le Bateau*

Signed at the left

Height, 13½ inches. Length, 17½ inches

JACQUET
(J. G.)

9—*The Toilet*

Signed at the right

Height 9 inches Length, 6½ inches.

DAUMIER
(H.)

10—*Curveaux a l'etalage*

Signed at the right

Height, 9 inches. Width, 12 inches

DETAILLE
(J. B. É.)

11—*Chasseur*

Signed at the left and dated 1885

Height, 13½ inches. Width, 10 inches

MEISSONIER

(J. L. E.)

12—*Study of a Horse*

Signed at the left

Height, 13¼ inches. Width, 8 inches

From the Meissonier sale, Paris, 1893

VAN MARCKE

(É.)

13—*The Herdsman*

Signed at the left

Height, 13½ inches. Width, 10 inches

From the Collection of George I. Seney, 1891

PASINI

(A.)

14—*A Market in Asia*

Signed at the left

Height, 18 inches. Width, 12 inches

RICO

(M.)

15—*On the Seine near Poissy*

Signed at the right

Height, 11½ inches. Length, 19 inches

CAZIN

(J. C.)

16—*Entrance to the Village*

Signed at the right

Height, 15 inches. Length, 18 inches

HENNER

(J. J.)

17—*Tête rouge*

Signed at the right

Height, 17 inches. Width, 13 inches

JACQUE
(C. É.)

18—*Bergère*

Signed at the left

Height, 17½ inches. Width, 14½ inches

BÉRAUD
(J.)

19—*Les Boulevard*

Signed at the left

Height, 15½ inches. Length, 22 inches

KNIGHT
(D. R.)

20—*Coup de Vent*

Signed at the right

Height, 21 inches. Width, 17 inches

LOIR

(L.)

21—*Effet de Neige*

Signed at the right

Height, 25 inches. Width, 17 inches

THAULOW

(F.)

22—*Rue des Tribunaux*

Signed at the right and dated 1895

Height, 24 inches. Width, 20 inches

Salon Champ de Mars, 1895

LÉPINE

(S.)

23—*Rue de Paris*

Signed at the left

Height, 15 inches. Length, 18 inches

MOROT

(A. N.)

24—*Il Toreadore*

Signed at the right and dated 1886

Height, 18½ inches. Width, 13 inches

BESNARD

(P. A.)

25—*Repose*

(Pastel)

Signed at the upper right and dated 1895

Height, 20 inches. Length, 24 inches

HITCHCOCK

(G.)

26—*Hawthorn in the Dunes*

(Pastel)

Signed at the left and dated 1890

Height, 18 inches. Length, 24 inches

ISABEY

(L. E.)

27—*Festin Champêtre*

Signed at the right

Height, 8¼ inches. Length, 34 inches

ISABEY

(L. E.)

28—*Festin Champêtre*

(Companion to No. 27)

Height, 8¼ inches. Length, 34 inches

COROT

(J. B. C.)

29—*Catching Crawfish*

Signed at the left

Height, 26 inches. Width, 20 inches

DIAZ

(N. V.)

30—*Gypsies in the Forest*

Signed at the left and dated 1851

Height, 20 inches. Width, 15 inches

DAUBIGNY

(C. F.)

31—*On the Oise*

Signed at the right and dated 1876

Height, 10 inches. Length, 17½ inches

DUPRÉ

(J.)

32—*Paysage et Animaux*

Signed at the left

Height, 13¾ inches. Length, 19½ inches

CONSTABLE

(J.)

33—*Tree in the Meadow*

Height, 12½ inches. Length, 17 inches

STARK

(J.)

34—*In the Home Park, Windsor*

Height, 9½ inches. Width, 12 inches

From the Collection of Marquise Santwise

NASMYTH

(P.)

35—*Mountain Torrent, North Wales*

Signed at the left and dated 1824

Height, 12 inches. Width, 14 inches

From the Collection of Henry Brand, London

CHAMBERS
(G.)

36—*Off Dover Cliffs*

Height, 25 inches. Length, 30 inches

LAWRENCE
(Sir T.)

37—*Portrait of Mrs. Braham*

Hpight, 24 inches. Width, 20 inches

Purchased from the Braham Family

REYNOLDS
(Sir J.)

38—*Countess Hynford*

Painted in 1757

Height, 30 inches. Width, 25 inches

Engraved by J. McArdell

RAEBURN

(Sir H.)

39—*Portrait of Mrs. Tomlinson*

Height, 30 inches. Width, 25 inches

OPIE

(J.)

40—*Portrait of a Lady*

Height, 30 inches. Width, 25 inches

Presented by Lady Hamilton to her friend Mary Ginnel

ROMNEY

(G.)

41—*Master Pemberton*

Height, 30 inches. Width, 25 inches

From the Collection of M. Allard, Paris

RUSSELL

(J.)

42—*Portrait of Sir George Beaumont*

Height, 30 inches. Width, 25 inches

DAWSON

(H.)

43—*Nottingham Highway*

Signed at the left and dated 1831

Height, 30 inches. Width, 25 inches

LAWRENCE

(Sir T.)

44—*Hon. Mrs. Vansittart*

Height, 22½ inches. Width, 19 inches

From the Collection of the Duke of Argyle

HARLOW

(G. H.)

45—*Portrait of a Lady*

Height, 36 inches. Width, 28 inches

From the Collection of Humphry Ward, London

COTES

(Sir F.)

46—*Portrait of Lady Stanhope*

Height, 30 inches. Width, 25 inches

REYNOLDS

(Sir J.)

47—*Portrait of Josiah Wedgwood*

Painted in 1782

Height, 30 inches. Width, 25 inches

ROMNEY

(G.)

48—*Portrait of Lady Smithson*

Height, 30 inches. Width, 25 inches

ROMNEY

(G.)

49—*Portrait of Sir Muek Smithson*

Height, 30 inches. Width, 25 inches

WILSON

(R.)

50—*Tivoli*

Height, 27 inches. Length, 35 inches

VINCENT

(G.)

51—*The Stepping Stones at Thorp, Norwich*

Height, 31 inches. Length, 38 inches

REYNOLDS

(Sir J.)

52—*Portrait of Mrs. Arnold*

Painted in 1757

Height, 30 inches. Width, 25 inches

LELY

(Sir P.)

53—*Lord Temple*

Height, 50 inches. Width, 40 inches

From the Collection of Hon. the Earl of Granville, K.G.

LELY
(Sir P.)

54—*Lady Frances Knowles*

Height, 50 inches. Width, 40 inches

BEECHEY
(Sir W.)

55—*Portrait of a Lady*

Height, 50 inches. Width, 40 inches

HUDSON
(T.)

56—*Portrait of a Lady*

Height, 30 inches. Width, 25 inches

From the Collection of Humphry Ward, London

GREUZE
(J. B.)

57—*Bacchante*

Height, 22 inches. Width, 18½ inches

LAFARGE
(J.)

58—*La Jiminez*

Height, 25 inches. Width, 18½ inches

GAINSBOROUGH
(T.)

59—*Lady Marsham*

Height, 22 inches. Width, 16½ inches

LAWRENCE
(Sir T.)

60—*Study of a Head*

Height, 14 inches. Width, 14 inches

BONINGTON
(R. P.)

61—*Palace of the Doge, Venice*

Height, 13½ inches. Length, 16½ inches

From the T. Wood and Bonamy White Collections, London

CHAPLIN

(C.)

62—*L'âge d'or*

Signed at the left

Height, 18¼ inches. Width, 14⅝ inches

LHERMITTE

(L. A.)

63—*Intérieur Brêton*

Signed at the left and dated 1892

Height, 17 inches. Length, 21 inches

ROYBET

(F.)

64—*A Cavalier*

Signed at the right

Height, 23 inches. Width, 15 inches

MARIS

(J.)

65—*Ploughing in Holland*

Signed at the right

Height, 20 inches. Length, 32 inches

OFFERMANS

(T.)

66—*Le Pêcheur à la Ligne*

Signed at the right

Height, 27 inches. Width, 19 inches

GUIGNARD

(G.)

67—*Rentrée au Bercail*

Signed at the left

Height, 23 inches. Length, 31½ inches

From the Salon, Paris, 1893

BERNE-BELLECOUR

(E.)

68—*Taking an Observation*

Signed at the right

Height, 19½ inches. Length, 36 inches

SUSTERMANN

(L.)

69—*The Duke of Alcantara*

Height, 35 inches. Width, 27 inches

GUILLAUMET

(G.)

70—*At the Fountain*

Signed at the right

Height, 40½ inches. Width, 29 inches

From M. Barre Collection

SIMONI

(G.)

71—*An Algerian*

Signed at the left and dated 1891

Height, 40 inches. Width, 25 inches

SIMONI

(G.)

72—*An Arabian*

Signed at the left and dated 1893

Height, 40 inches. Width, 25 inches

DORÉ

(G.)

73—*Suisse*

Signed at the left

Height, 54 inches. Length, 72 inches

DETAILLE
(J. B. É.)

74—*Champigny*
(Water Color)

Signed at the right and dated 1881

Height, 56 inches. Length, 69 inches

Companion Subject to No. 75 by A. M. De Neuville

DE NEUVILLE
(A. M.)

75—*Champigny*
(Water Color)

Signed at the right and dated 1882

Height, 56 inches. Length, 69 inches

Companion Subject to No. 74 by J. B. É. Detaille

BOUGUEREAU
(W. A.)

76—*The Bather*

Signed at the right and dated 1894

Height, 61 inches. Width, 34 inches

Exhibited at the Royal Academy, 1895

MAUVE

(A.)

77—*Cattle in the Haarlem Meadows*

Signed at the right

Height, 29½ inches. Length, 43 inches

SCHREYER

(A.)

78—*Chevaux dans la Neige*

Signed at the right

Height, 32 inches. Length, 52 inches

TROYON

(C.)

79—*Driving Home the Flock*

Signed at the left

Height, 33½ inches. Length, 50 inches

Painted for, and from the Collection of, Lord Ashburton

SECOND NIGHT'S SALE

TUESDAY, FEBRUARY 18TH

AT CHICKERING HALL

BEGINNING PROMPTLY AT EIGHT O'CLOCK

HITCHCOCK

(G.)

80—*The Willow Tree*

Signed at the left and dated 1890

Height, 11 inches. Length, 18 inches

LHERMITTE

(L. A.)

81—*Paysage*

Signed at the right

Height, 14 inches. Length, 20 inches

THAULOW
(F.)

82—*Rue Montante à Neuville*

Signed at the left

Height, 30 inches. Width, 20 inches

VIBERT
(J. G.)

83—*Le Coup de Vent*

Signed at the left

Height, 14½ inches. Width, 11 inches

HENNER
(J. J.)

84—*Penserosa*

Signed at the left

Height, 24 inches. Width, 18 inches

DETAILLE
(J. B. É.)

85—*Sapeurs des Voltigeure de la Garde*

(Water Color)

Signed at the right and dated 1892

Height, 19½ inches. Length, 27½ inches

DETAILLE
(J. B. É.)

86—*Sketch Letters*

Signed at the right

Height, 7 inches. Width, 4½ inches

MEISSONIER
(J. L. E.)

87—*The Doctor Major*

Signed at the right

Height, 4½ inches. Width, 3½ inches

From the Meissonier Sale, Paris, 1893

DIAZ

(N. V.)

88—*Nymph and Dog*

Signed at the left

Height, 13 inches. Width, 9⅛ inches

COROT

(J. B. C.)

89—*Trouville*

Signed at the right

Height, 12 inches. Length, 23⅛ inches

DAUBIGNY

(C. F.)

90—*Morning on the Seine*

Signed at the right and dated 1857

Height, 11½ inches. Length, 19 inches

DUPRÉ

(J.)

91—*The Windmill*

Signed at the right

Height, 17 inches. Width, 13 inches

DIAZ

(N. V.)

92—*Fontainebleau*

Signed at the left

Height, 10½ inches. Length, 13½ inches

From the Hecht Collection

COROT

(J. B. C.)

93—*Intérieur*

Signed at the left

Height, 18 inches. Length, 21½ inches

Exhibition of One Hundred Masterpieces in Paris, 1883

VAN MARCKE

(E.)

94—*La Mare au fée*

Signed at the right

Height, 15 inches. Length, 23 inches

TROYON

(C.)

95—*Dindons*

Signed at the left

Height, 14 inches. Width, 10 inches

From the Collection of Marquise de Lavalette

CAZIN

(J. C.)

96—*Harvest Field*

Signed at the right

Height, 15 inches. Length, 17½ inches

BESNARD

(P. A.)

97—*Meditation*

Signed at the left

Height, 24 inches. Width, 19 inches

HITCHCOCK

(G.)

98—*The Promised Land*

Signed at the left and dated 1890

Height, 13½ inches. Length, 18½ inches

KNAUS

(L.)

99—*The Coquette*

Signed at the upper right and dated 1889

Height, 13 inches. Width, 10 inches

From the Collection of George I. Seney, 1891

MEISSONIER

(J. L. E.)

100—*Homme d' Arme*

(Drawing)

Signed at the right

Height, 11⅛ inches. Width, 7⅛ inches

Inscribed as follows:

"Mon cher de Beaumont,

"Voici votre chevalier. Fera-t'il votre affaire pour votre livre? Si oui tant mieux, si non j'eu ferai un autre.

"À vous,

"E. Meissonier."

MEISSONIER

(J. L. E.)

101—*The Grenadier*

Signed at the left

Height, 12 inches. Length, 15⅛ inches

From the Collection of M. Moreau, Paris

DETAILLE

(J. B. É.)

102—*During the First Empire*

Signed at the right and dated 1888

Height, 8 inches. Width, 6 inches

DETAILLE
(J. B. É.)

103—*Gentilhomme de la Directoire*

Signed at the left

Height, 8 inches. Width, 4½ inches

DIAZ
(N. V.)

104—*Paysage*

Signed at the left

Height, 8 inches. Length, 11½ inches

COROT
(J. B. C.)

105—*Le Lac*

Signed at the left

Height, 13 inches. Length, 18½ inches

DUPRÉ
(J.)

106—*Marine*

Signed at the left

Height, 15 inches. Length, 18 inches

TROYON
(C.)

107—*Sheep*

Signed at the left

Height, 13 inches. Length, 16 inches

From the sale of the Artist's effects after his death

LHERMITTE
(L. A.)

108—*Église de Magy*

Signed at the right

Height, 9½ inches. Length, 13 inches

DUPRÉ
(J.)

109—*Noontime*

Signed at the right

Height, 22 inches. Width, 18 inches

SALA-Y-FRANCÉS
(E.)

110—*The End of the Game*

Signed at the right and dated 1879

Height, 16 inches. Length, 24 inches

From the Collection of George I. Seney, 1891

SORBI
(R.)

111—*Playing Bowls*

Signed at the left and dated 1893

Height, 15 inches. Length, 25 inches

RICO
(M.)

112—*Jardins de Venise*

Signed at the right

Height, 28½ inches. Width, 18½ inches

THAULOW
(F.)

113—*Early Spring*

Signed at the left and dated 1895

Height, 35 inches. Width, 27 inches

SIMI
(F.)

114—*Marguerite*

Signed at the upper right

Height, 39 inches. Width, 27 inches

PASINI

(A.)

115—*The Old Arsenal at Constantinople*

Signed at the left

Height, 25½ inches. Length, 40½ inches

LEROLLE

(H.)

116—*End of the Day*

Signed at the left

Height, 56½ inches. Length, 39 inches

RUSCA

(Chevalier)

117—*Portrait of Robert Price*

Height, 30 inches. Width, 25 inches

From the Price Family

REYNOLDS
(Sir J.)

118—*Portrait of Mrs. Musters*

Painted in 1782

Height, 30 inches. Width, 25 inches

LAWRENCE
(Sir T.)

119—*Portrait of a Lady*

Height, 30 inches. Width, 25 inches

From the Collection of the Earl of Mainnearing, London

COTES
(Sir F.)

120—*Portrait of a Lady*

Height, 30 inches. Width, 25 inches

COPLEY
(J. S.)

121—*Portrait of Miss Hill*

Height, 30 inches. Width, 25 inches

From the Viscount Hill Collection, London

HARLOW
(G. H.)

122—*Portrait of J. Ayton*

Height, 30 inches. Width, 25 inches

REYNOLDS
(Sir J.)

123—*Portrait of Lady Frances Scott*

Painted in 1759

Height, 30 inches. Width, 25 inches

LELY
(Sir P.)

124—*Duchess of Portsmouth*

Height, 30 inches. Width, 25 inches

LAWRENCE

(Sir T.)

125—*Portrait of a Child*

Height, 22 inches. Width, 17 inches

LANDSEER

(Sir E.)

126—*The Little Actress*

Portrait of the daughter of the Duke of Bedford.

Height, 21 inches. Width, 13 inches

Exhibition of Old Masters, Royal Academy, London, 1874. *Engraved by C. Rolls*

REYNOLDS

(Sir J.)

127—*Boy Reading*

Height, 23½ inches. Width, 19½ inches

Portrait of the model for the celebrated picture, "Mercury as a Pickpocket."

MORLAND

(G.)

128—*On the Coast, Isle of Wight*

Signed at the left and dated 1795

Height, 9⅛ inches. Length, 11⅛ inches

From the Collection of Henry Brand, Esq., London

REMBRANDT

(Van Ryn)

129—*Portrait of John Asselyn, Painter*

"John Asselyn, painter of landscapes and battles, contemporary and friend of Rembrandt, who died in 1650, won in his short career the reputation of a clever and refined artist. The greater part of his work, in which the influence of Claude Lorraine is at times strongly felt, is made up of pictures of Italian subjects which are animated with spiritually treated figures of people and animals.

The museum of the Louvre contains a view of the Tiber by this artist, which is considered one of his best productions, and formerly ornamented, in the Hotel Lambert, a room called the Cabinet des Amours. The museums of London, Munich, Amsterdam, etc., all have pictures by Asselyn. There is to be seen at Amsterdam a composition which is unique in his production, a life-size swan defending its nest against a carnivorous animal. Hondekoeter might well have signed this fine composition. A little known phase of the talent of Asselyn was his cleverness in painting in blue cameo or faience. He did much work for the potters of Delft in this line. The portrait before us is the first of Asselyn which Rembrandt etched, catalogued by Bartsch as number 277, and of which the cabinet of prints of the National Library at Paris possesses a superb proof."

Oval canvas. Height, 30½ inches. Width, 24½ inches

From the Collection of M. Gavet, Paris

COROT

(J. B. C.)

130—*Souvenir of Normandie*

Signed at the left

Height, 17 inches. Length, 25 inches

From the Collection of George I. Seney, New York, 1891

DAUBIGNY

(C. F.)

131—*Evening on the Oise*

Signed at the right and dated 1872

Height, 13 inches. Length, 22 inches

DUPRÉ

(J.)

132—*Rentrée dans la Cabane*

Signed at the right

Height, 13 inches. Length, 20 inches

MAUVE

(A.)

133—*Crépuscle*

Signed at the right

Height, 26 inches. Width, 18 inches

From the Collection of George I. Seney, 1891

COROT

(J. B. C.)

134—*Chemin borde de Saules*

Signed at the right

Height, 23 inches. Length, 27 inches

DAUBIGNY

(C. F.)

135—*Hauling the Net*

Signed at the left and dated 1873

Height, 11½ inches. Length, 19½ inches

From the Collection of George I. Seney, 1891

DIAZ
(N. V.)

136—*The Betrothal Ring*

Signed at the right and dated 1863

Height, 17½ inches. Width, 9¼ inches

JACQUE
(C. É.)

137—*Sheep Pasture*

Signed at the left

Height, 25½ inches. Length, 32 inches

From the Collection of M. Foignard, Paris

MAUVE
(A.)

138—*A Summer Day in Holland*

Signed at the right

Height, 36 inches. Length, 51 inches

CONSTABLE
(J.)

139—*Hampstead Heath*

Height, 20 inches. Length, 27 inches

From the Collection of W. Dyer, Esq., London

TURNER
(J. M. W.)

140—*Blois, on the Banks of the Loire*

Height, 20 inches. Length, 24 inches

STARK
(J.)

141—*View Near Norwich*

Height, 18 inches. Length, 24 inches

VAN GOYEN
(J.)

142—*Dutch River Scene*

Height, 16 inches. Length, 21 inches

HOLBEIN.

(H.)

143—*Lady Lister*

Height, 13 inches. Width, 8 inches

The original drawing in the Private Collection of H. M. Queen Victoria

POURBUS (The Elder)

(F.)

144—*Margaret of Valois, First Wife of Henry IV*

"Margaret of Valois, sister of Charles IX., who was born at Saint-Germain-en-Laye on May 14, 1553, was one of the prettiest and most *spirituelle* women of her day. Pourbus's work permits the appreciation of her beauty, and preserves, as well, the reflection of her wit. What it cannot tell is that the princess cultivated her naturally happy tendencies, and that she loved the company of poets, littérateurs, philosophers, and artists. Brought up in a dissolute court, she was not able to escape the contagion of example, but in the midst of her gayeties she gave evidence at times of rare grandeur of soul and loyalty.

"Married to Henry of Navarre on the eve of the Massacre of Saint Bartholomew, she was to the husband whom she did not love, and who did nothing to make her love him, if not a devoted wife, at least a consort of irreproachable probity.

"Politics made the marriage; politics caused its sundering. Margaret, who had refused to consent to her divorce when Henry IV. wished to marry Gabrielle d'Estrées, bowed to the royal will when it was matter of a marriage with Marie de Médicis.

"While in retirement in a fortress at Usson, in Auvergne, where she knew how to enliven her stay, she wrote her memoirs, 'a work of distinction and *finesse*,' as said Sainte-Beuve, which is one of the most elegant productions of French literature of the sixteenth century.

"Margaret died in Paris, March 27, 1615, in a palace she had built, and on which site the École des Beaux Arts now stands."

Height, 26¼ inches. Width, 22 inches

From the Collection of M. Gavet, Paris

REYNOLDS

(Sir J.)

145—*Portrait of Mrs. Hartley the Actress*

Height, 24 inches. Width, 20 inches

ROMNEY

(G.)

146—*Portrait of Mrs. Angerstein*

Height, 30 inches. Width, 25 inches

From the Collection of William Angerstein of Weeting Hall, Brandon, Norfolk, England

GAINSBOROUGH

(T.)

147—*Portrait of Mr. Burroughs (Uncle of the Artist)*

Height, 30 inches. Width, 25 inches

From the Collection of Gainsborough Dupont, mentioned in Fulcher's Life, and exhibited at the Gainsborough Exhibition, London

LELY

(Sir P.)

148—*Lady Franklin*

Height, 30 inches. Width, 25 inches

REYNOLDS

(Sir J.)

149—*Portrait of Mrs. Angelo*

Painted in 1760.

Height, 30 inches. Width, 25 inches

From the Collection of James Price, London. Exhibited at the Exhibition of Old Masters, Royal Academy, London, 1877

DROUAIS

(H.)

150—*Marie Leczinska, Wife of Louis XV*

"Born in 1703, and being thus seven years older than Louis XV., Marie Leczinska, daughter of the then dethroned King Stanislas of Poland, in 1725 took her seat on the throne of France.

"Hers was a sweet and passive nature, better fitted for a bourgeois life than for the excited existence of courts. So we do not see her mixed in any of the political intrigues of her husband's reign, and she appears to us turning her eyes modestly away from all the excesses of the time, and confining herself, not without a certain proud dignity, to her *rôle* of wife and mother.

"As a wife one knows what she must have suffered; as a mother she was sorely tried also. Of the ten children she bore the king, seven preceded her to the tomb. Sad and resigned, she died in 1768.

"Marie Leczinska had just ascended the throne when Drouais made the bewitching portrait of her we see before us. Besides the grace of the young queen, this painting reproduced and revived her most personal tastes—the love of a coquettish and becoming dress; her well-known passion for jewels, a passion which blinds her so that she loads her graceful neck with a heavy necklace; and, finally, and this a very characteristic trait, there are seen on her those fur ornaments which she liked to be the only one at Court to wear, and did not give up even in the mildest seasons."

Oval canvas. Height, 37 inches. Width, 26 inches

From the Collection of M. Gavet, Paris

BONINGTON
(R. P.)

151—*Honfleur Cathedral*

Height, 36 inches. Length, 45½ inches

MORLAND
(G.)

152—*The Shipwreck*

Signed in the foreground

Height, 39 inches. Length, 57 inches

From the Collection of Alexander Denniston, London

REYNOLDS
(Sir J.)

153—*The Duke of Devonshire*

Painted in 1758

Height, 50 inches. Width, 40 inches

From the Henry Graves Collection, London. Engraved by R. Josey

LAWRENCE

(Sir T.)

154—*Countess Charlemont and her Son*

Height, 50 inches. Width, 40 inches

Exhibited at the Royal Academy, 1812

ROMNEY

(G.)

155—*Portrait of Sir F. Cooper*

Height, 50 inches. Width, 40 inches

From the Collection of Colonel Honeywood, London

REYNOLDS

(Sir J.)

156—*Lord Rothes*

Painted in 1768

Height, 50 inches. Width, 40 inches

From the Hewett Collection, London

CLOUET

(F.)

157—*Portrait of Jeanne d'Albret*

"Jeanne d'Albret, who was one of the noblest and purest figures of the sixteenth century, was born in Paris, on January 7, 1528. She was the daughter of Henri d'Albret and of Marguerite de Valois, sister of Francis I.

"Handsome and *spirituelle*, eloquent also, and endowed with a good and upright understanding, she married, at the age of twenty, Antoine de Bourbon, Duke of Vendome; and in 1553, at the Castle of Pau, singing a Bearnese refrain, gave birth to the child who afterwards became Henry IV., King of France.

"A convert to Calvinism from 1556, she was benevolent to her co-religionists, without oppressing the Catholics. Personally supervising the education of her son, whom she adored, she worked to make him the champion of the new faith, and was able to develop in him the germ of all the qualities of which he gave evidence later.

"Drawn to the Court of France at the time of the projected marriage between her son and the sister of Charles IX., she died there, on June 10, 1572, poisoned, it is said, by order of Catherine de Médicis.

"The portrait we now look on was painted shortly before the birth of Henry IV. probably during a stay that Clouet, painter to the king, made at the Castle of Pau in 1552."

Height, 27 inches. Width, 22½ inches

From the Collection of M. Gavet, Paris

VANDER HELST

(B.)

158—*The Burgomaster's Wife*

Height, 45 inches. Width, 32 inches

Collection of Wynne Roberts, Esq., Brookhall, Tetenhall, Cheshire

LANCRET

(N.)

159—*Diana and Nymphs*

Height, 25 inches. Length, 30 inches

From the Smith Collection, London

HOPPNER

(J.)

160—*Mdlle. Hillsberg*

Height, 92 inches. Width, 58 inches

From the Exhibition of Fair Women, Grafton Gallery, London, 1894

"Just then Mr. Hoppner strolled up and begged me to give him my opinion of the beauty, as well as of the dancing, of a tall and handsome young woman whom I saw on the dais. 'It is Mdlle. Hillsberg,' he whispered, 'and I may say that my portrait of her is, in my own opinion, *the best thing I ever did.*'"

POURBUS (The Younger)

(F.)

161—*Portrait of Isabella of Austria*

"Isabella, daughter of Philippe II., King of Spain, and grand-daughter of Charles V., was born in 1566, and from her earliest youth displayed that firmness of character of which she gave later so many proofs, and which the painter has succeeded in making apparent in this portrait, both in the expression of the face and the grave simplicity of the pose.

"It was Isabella whom, on the death of Henry III., Philippe II. tried to place on the throne of France, and she it was whom, in 1598, on his death-bed, he still called 'the light and the mirror of his eyes.'

"She had married, the year previous, the Archduke Albert, King of the Low Countries. She found part of his states in revolt against the Spanish dominion, and she strongly opposed the rebels. To pay her troops she sold her jewels, including perhaps the necklace we see on her neck, and she was present at the siege of Ostend, which lasted over three years. After the death of Albert, which took place in 1621, she continued to rule his dominions with wisdom, and was skilful enough to pit herself against Cardinal Richelieu and cause the failure of the project he cherished of turning the Low Countries into an independent republic. She died in 1633.

"Isabella was twenty-three years of age when she posed for this picture."

Height, 53 inches. Width, 41½ inches

From the Collection of M. Gavet, Paris

FIRST AFTERNOON'S SALE

TUESDAY, FEBRUARY 18TH

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT THREE O'CLOCK

BRIC-À-BRAC

162—PAIR PILGRIM BOTTLES.

Gien faience; decorated with red and yellow on dark blue ground.

163—FLOWER HOLDER.

French porcelain; cupid with snowball flowers; decorated in colors and gold.

164—EMPIRE CUP AND SAUCER.

Landscape view in panel; green and gold decoration; gilt lined.

165—PAIR BOTTLE VASES.

Crown Derby; embossed decoration of floral designs in gold matte and colors on rose-pink ground.

166—PAIR DRESDEN COVERED VASES.

Tall ovoid shape on solid pedestals; cupids and garlands of flowers modelled in relief.

167—DRESDEN GROUP.

"The Toilet;" four finely modelled figures; highly decorated and ornamented with intricate lace-work.

Height, 9 inches; length, 12 inches.

168—PAIR DRESDEN STATUETTES.

Finely modelled and decorated; ornamentation of fine lace-work.

Height, 13 inches each.

169—ANTIQUE PLAQUE.

Italian, sixteenth century; red medallion with yellow border; incised ornamentation of figures and other designs.

Diameter, 12 inches.

170—ANTIQUE MAJOLICA PLAQUE.

Bold relief ornamentation, "Madonna," enamelled in green, blue, yellow, and white.

Diameter, 16 inches.

171—BRONZE JAR.

Japanese; birds and other designs modelled in relief; brass mountings.

Height, 16 inches; diameter, 12 inches.

172—Pair French Lamps.

Turquoise—blue vases, with finely wrought ormolu mountings; arranged for electricity. Made by Victor Rénon, Paris.

Height, 24 inches; diameter, 10 inches.

173—Pair Candlesticks.

Burnished brass; low form.

174—Pair Empire Candlesticks.

Bronze and gilt; Egyptian figure supports; chiseled ornamentation.

175—Pair Empire Candlesticks.

Bronze and gilt; chiseled ornamentation; low form.

176—Small Pitcher Vase.

Royal Dresden; pastoral subject; painted in medallion; pink glaze with gold matte.

177—Small Vase.

Crown Derby; ovoid shape; salmon—pink glaze; decoration in applied gold and enamels.

178—Sèvres Vase.

Cylindrical shape; peacock—blue glaze, with bands at top and bottom in brown and gold.

179—Sèvres Coupe.

Bowl design; rose—pink glaze, mounted in ormolu gilt.

180—PAIR SMALL STATUETTES.

Old Crown Derby; "Science and History."

181—CUPS AND SAUCERS.

Old Japanese porcelain; hexagonal shape; fine blue decoration. Set of twelve.

182—COVERED JAR.

Old Delft; figures and other designs painted in blue.

183—CYLINDRICAL VASE.

Sèvres porcelain; yellow glaze; slight gold band; mark of factory, 1877.

Height, 13 inches; diameter, 5 inches.

184—SÈVRES VASE.

Cylindrical shape, flaring at neck; *Rose du Barry* glaze; gilt metal rim at base; mark of factory, 1889.

Height, 14 inches; diameter, 6 inches.

185—SÈVRES VASE.

Similar shape to the above; rose-pink glaze with neat decoration in gold; mounted on gilt metal low pedestal.

Height, 15 inches; diameter, 6 inches.

186—GLADIATOR'S BELT.

Antique Persian leather, with fine metal ornamentation and profusely incrusted with carnelian.

187—ENAMELED MINIATURE.

Mde. Molé Raymond, de la Comedie Française, after Le Brun; carved wood frame, Louis XIV. period.

188—ENAMELED MINIATURE.

Antique; subject, "Lady of the First Empire;" carved wood gilt frame.

189—TALL CANDLESTICK.

Antique repoussé silver.

190—ALTAR CANDLESTICK.

Antique repoussé silver.

Height, 40 inches.

191—EMPIRE JARDINIÈRE.

Gilt metal; oval design on low feet; relief and chiseled ornamentation.

Height, 4 inches; diameter, 12 inches.

192—FRENCH MANTEL CLOCK.

First Empire; gilt metal, with group of "Arts and Science," and bas-relief.

193—EMPIRE MANTEL CLOCK.

Gilt metal; elaborately wrought group and bas-relief; "Cupid Surprised;" sun and moon phases; dial signed, "Romain a Paria."

194—MANTEL CLOCK.

Empire; black marble and gilt; tall design with column supports.

195—Empire Clock.

Gilt metal, with group of "Industry and Plenty," and bas-relief.

196—Pair Empire Candelabra.

For two lights each; bronze and gilt; finely modeled figure supports on high pedestals; chiseled ornamentation.

Height, 17 inches.

197—Roman Bronze Vase.

Pitcher design; finely modeled figure forming handle; malachite—green patina.

Height, 6 inches.

198—Louis XIV. Clock Set.

Ormolu and *Bleu du Roi* enamel; Rhinestone ornamentation. Comprises a clock of lyre design and pair of four-light candelabra with branches of floral designs; maker, "Festeau le Jenne," Paris.

199—Mantel Clock.

First Empire; gilt metal; tall column design with chiseled and relief ornaments. Signed "Parod Fils a Vierzon."

200—Empire Center Piece.

Gilt metal; openwork basket design on tall pedestal, with groups of three cupids; relief and chiseled ornamentation.

Height, 17 inches; diameter, 9 inches.

201—PAIR CANDELABRA.

First Empire, gilt metal, with bronze figures supporting branches.

Height, 24 inches.

202—PAIR EMPIRE CANDELABRA.

Tall column design in marble, bronze, and gilt, for four lights.

Height, 31 inches.

203—ANTIQUE CANDELABRA.

Ormolu gilt, for six lights.

Height, 28 inches.

204—BUREAU SET.

Antique ; comprises three crystal glass toilet bottles mounted in *repoussé* and open-work silver.

205—ROMAN BRONZE STATUETTE.

Reproduction of antique. Youth extracting a thorn from left foot.

206—BRONZE RHYTON.

Roman ; reproduction of antique ; design of ram's head.

207—ROMAN BRONZE STATUETTE.

Subject, " Mercury."

208—ROMAN BRONZE PITCHER.

Reproduction of antique ; green patina.

209—PAIR ROMAN BRONZE BUSTS.

Reproduction of antiques ; green patina.

210—Bronze Door Handle.

Antique; finely wrought relief and chiselled ornamentation.

211—Roman Bronze Statuette.

Subject, "Hercules;" fine green patina.

Height, 14 inches; diameter, 6 inches.

212—Antique Roman Lamp.

Silver; supported by finely wrought bronze figure on ormolu gilt pedestal.

Height, 27 inches.

213—Parlor Lamp.

Old Sheffield; vase design.

214—Antique Lace-Box.

Venetian; painted decoration.

215—Pair Austerlitz Drums.

Decorated in bright colors.

216—Antique Bas-Relief.

Italian, sixteenth century; "Saint Sebastian."

217—Antique Jewel Casket.

Italian; finely carved dark wood, Roman bronze; "Lion Couchant" for top ornament.

218—Majolica Vase.

Scallop top, scroll handles; decorated with landscape and sporting scene in fine colors.

Height, 14 inches; diameter, 12 inches.

219—ANTIQUE WATER JAR.

Spanish ; ovoid shape, with two handles ; incised, and enameled in fine green and other colors.

Height, 18 inches ; diameter, 13 inches.

220—OLD MAJOLICA WATER VESSEL.

Italian, sixteenth century ; ovoid shape ; decorated with bold designs of fruits, flowers, and crest in finely combined colors, emerald green predominating.

Height, 19 inches ; diameter, 15 inches.

221—ANTIQUE COVERED URN.

Italian ; Majolica, finely decorated ; subject, "Adam and Eve driven from the Garden of Eden ;" carved wood, gilt mountings.

Height, 31 inches ; diameter, 17 inches.

From the Borghese Palace, Rome.

222—PAIR LARGE COVERED OIL JARS

Italian, sixteenth century ; ovoid shape, with cherub handles enameled in rich old green ; inscribed "Fece Filippo Boncioli."

Height, 25 inches ; diameter, 19 inches.

223—BRONZE FIGURE.

Roman ; reproduction of antique.

Height, 25 inches.

224—BRONZE BUST.

Reproduction of antique.

225—Bronze Bust.

Roman; reproduction of antique; fine green patina; "Scipio Africanus the Elder;" marble pedestal.

225*a*—Roman Bronze Bust.

Reproduction of antique; dark green patina; subject, "Dante."

226—Antique Marble Bust.

Italian, fifteenth century; "Wife of a Roman Emperor." With Venetian pedestal; painted decoration.

227—Pair Antique Busts.

Sculptured in statuary marble and porphyry. "Caligula and Claudio."

228—Pair Oak Pedestals.

Old English; tall shape, with carved relief ornamentation.

229—Antique Majolica Bust.

Italian, sixteenth century; "Lucretia Borgia;" artistically modeled and enameled in fine colors.

230—Pair of Heroic Busts.

Antique Italian Majolica; artistically modeled and enameled in fine colors; "Eloisa and Alf^{so} Deste."

231—Elaborate Antique Jardenière.

Italian, seventeenth century; oval shape; boldly modeled; relief ornamentation; enameled in blue and white; metal lined.

Length, 36 inches; width, 30 inches; depth, 16 inches.

232—Antique Large Oil Jar.

Early Italian; mottled green glaze; relief coat-of-arms and other ornamentation; incised inscription, "Fece Lorenzo Montavti."

Height, 29 inches; diameter, 25 inches.

233—Pair Very Large Oil Jars.

Early Italian; incised and relief ornamentation; mottled green glaze.

Height, 33 inches; diameter, 22 inches.

234—Mammoth Oil Jar.

Exceedingly rare early Italian specimen; boldly painted decoration of grape vine in bearing, and coat-of-arms, in yellow and green on cream white ground; incised and relief ornaments. Dated, 1620.

Height, 39 inches; diameter, 32 inches.

235—Mammoth Oil Jar.

Exceedingly rare early Italian specimen; boldly painted decoration of fruit vine in bearing, in yellow and green on cream white ground; incised and relief ornaments.

Height, 38 inches; diameter, 30 inches.

236—Large Vase.

Doulton; tall cylindrical shape with globular body; decorated with bold floral designs in dark blue on white ground.

Height, 25 inches; diameter, 15 inches.

237—LARGE ORIENTAL VASE.

Japanese; tall, ovoid shape; decorated with bird, peonies, and bamboo in two shades of blue; mounted in bronze.

Height, 25 inches; diameter, 13 inches.

238—PAIR GRAND VASES WITH COVERS.

Sèvres porcelain; tall, graceful, ovoid shape, on pedestals; rich *Bleu du Roi* glaze, with relief and gilt ornamentation.

Height, 38 inches; diameter, 24 inches.

239—LARGE VASE.

Japanese; tall cylindrical shape; turquoise glaze, ornamented in low relief with various lacquers.

Height, 38 inches; diameter, 18 inches.

240—PAIR MAMMOTH VASES.

Arita porcelain; tall ovoid shape with scalloped necks; decoration of birds, pine, bamboo tree, and flowers, in fine blue.

Height, 49 inches; diameter, 20 inches.

241—MARBLE BUST.

Life size; sculptured by A. Garella, Florence, 1887—"Don't You Scratch."

242—PAIR ELABORATE URNS AND PEDESTALS.

Amarmo stone; carved and highly polished; grape vine designs and birds in open-work and high relief.

FABRICS

243—PRIEST VESTMENT.

Italian Renaissance; ruby velvet, with brocade panels and appliqué.

244—PRIEST VESTMENT.

Italian; Louis XIII.; emerald-green silk velours, trimmed with silver and gold thread bands.

245—PRIEST VESTMENT.

Italian, sixteenth century; rich satin brocade, with yellow trimmings.

245*a*—ANTIQUE APPLIQUÉS.

Early Italian; vase designs in metallic thread and tinsel; set of four.

246—CHASUBLE.

Italian Renaissance; elaborate embroidered and appliqué ornamentation.

247—PANEL OF TURKISH VELVET.

Seventeenth century. Sapphire-blue center, border of ruby red, with designs in white, green, and gold.

Length, 43 inches; width, 24 inches.

248—PANEL OF TURKISH VELVET.

Seventeenth century. Center of rich red, with designs and borders in green, white, and yellow.

Length, 43 inches; width, 24 inches.

249—ANTIQUE SCUTARI PANEL.

Sixteenth century; embossed surface, background of ivory white. Ovoid medallion holds interesting floral designs in rich red and green; borders and corner ornaments of similar character.

Length, 47 inches; width, 25 inches.

250—ANTIQUE PANEL OF SATIN AND GOLD.

Turkish, seventeenth century; brilliant red ground, with bold designs in gold thread and spangles.

39 inches square.

251—ANTIQUE PRAYER RUG.

Rare and exceedingly fine specimen; center panel in two shades of brown, with upper corner in fine green; woven designs in silver thread and red, green, and blue silks, surrounded by a wide border of cream white, and two narrow borders of sapphire blue, with patterns in red, black, and blue.

Length, 4 feet 9 inches; width, 4 feet.

252—ANTIQUE PERSIAN PANEL.

Sixteenth century; alternate medallions in two shades of red velvet, with elaborate floral patterns in embroidery, appliqués, and insertions, composed of metal thread, and various colors of silks, velvets, and cloths.

Length, 56 inches; width, 45 inches.

253—ARMENIAN PRAYER RUG.

Seventeenth century; elaborate floral and other designs in needle-work and *appliqué* on light ground; panel of rich red velvet inserted.

Length, 74 inches; width, 46 inches.

254—GRAND FARNESE PALACE HANGING.

Velour de Genê of rich red hue; coat-of-arms of the Farnese family in center, and corner ornaments and borders in cloth of gold.

Length, 12 feet 11 inches; width, 9 feet 11 inches.

255—GRAND ANTIQUE FLEMISH TAPESTRY.

An exceedingly fine specimen of the seventeenth century; subject, "Clovis I. at Tours receiving ambassadors from Anatasius, Emperor of the East, who gave him the titles of patrician and consul."

Height, 10 feet 8 inches; length, 15 feet 6 inches.

SECOND AND LAST AFTERNOON'S SALE

WEDNESDAY, FEBRUARY 19TH

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT THREE O'CLOCK

ORIENTAL RUGS AND CARPETS

256—ANTIQUE LADIK.

Center panel of reddish brown, and border in old red ; patterns in subdued colors ; silky texture.

Length, 6 feet 9 inches ; width, 3 feet 10 inches.

257—ANTIQUE DAGHESTAN LONG RUG.

Center panel of dark blue, with borders of red, yellow, and turquoise blue ; diamond and star patterns in bright colors.

Length, 8 feet 9 inches ; width, 3 feet 10 inches.

258—ANTIQUE LADIK.

Center panel of rich dark brown, with wide border of red, and narrow borders of white, dark blue, and brown; designs in subdued tones throughout.

Length, 6 feet 5 inches; width, 4 feet 6 inches.

259—ANTIQUE DAGHESTAN.

Dark blue center panel, with borders and bold designs in various colors.

Length, 8 feet 10 inches; width, 3 feet 5 inches.

260—ANTIQUE CAMEL'S HAIR LONG RUG.

Center panel of diamond-shape medallions, and various designs in pink, blue, black, and other colors.

Length, 12 feet 11 inches; width, 3 feet 2 inches.

261—ANTIQUE DAGHESTAN.

Black center panel, with turquoise-blue medallion and corners; floral patterns in various colors.

Length, 4 feet 7 inches; width, 3 feet 2 inches.

262—ANTIQUE BOKHARA.

Old red center panel, surrounded by border in dark blue; floral and other patterns in fine combination of colors; rich sheen.

Length, 5 feet 9 inches; width, 3 feet 2 inches.

263—ANTIQUE KURD.

Center panel of solid red, with patterns at top and bottom, on white and light red ground; wide blue border, with narrow ones in various colors.

Length, 5 feet 10 inches; width, 3 feet 7 inches.

264—ANTIQUE BERGAMA.

Center medallion of cream white, surrounded by sapphire blue; borders of golden yellow and white; bold patterns in reds, blue, and other colors.

Length, 6 feet 4 inches; width, 4 feet 10 inches.

265—ANTIQUE DAGHESTAN LONG RUG.

Center panel of dark blue, with medallions in red, white, yellow, and green; borders of red and white, with various designs in finely combined colors.

Length, 11 feet 4 inches; width, 3 feet 9 inches.

266—ANTIQUE CAMEL'S HAIR LONG RUG.

Fine combination of patterns in rare colors; heavy pile and fine sheen.

Length, 13 feet 6 inches; width, 3 feet 5 inches.

267—ANTIQUE KIRMAN.

Rose-color center panel, with medallions of various patterns; black ground wide border, and two narrow borders in light blue; silky texture.

Length, 9 feet 1 inch; width, 5 feet 2 inches.

268—KIRMAN CARPET.

Red center, with medallions in various colors; black corners and borders, with patterns in bright colors.

Length, 15 feet 5 inches; width, 7 feet 5 inches.

269—ANTIQUE CASHMERE.

Center panel of old red, with patterns in yellow, white, and two shades of blue; wide border of turquoise blue, and narrow ones of yellow and red.

Length, 8 feet 9 inches; width, 7 feet 1 inch.

270—GRAND AGRA CARPET.

Sapphire-blue center, with bold designs in fine combination of colors; bordered with red, brown, and patterns in various tones; closely woven and thick pile.

Length, 14 feet 9 inches; width, 10 feet.

271—GRAND AGRA CARPET.

Similar to the above in design, colors, and quality.

Length, 15 feet 7 inches; width, 10 feet.

MIRRORS AND SCONCES

272—FOUR WALL BRACKETS.

Florentine carved wood, gilt; cupid and shell design.

273—FLORENTINE CONSOLE.

Antique; carved and gilt cupids in relief.

274—PAIR SCONCES.

Gilt metal; embossed mirrors; four candle branches to each.

275—TWO ANTIQUE SCONCES.

Florentine carved and gilt frames of irregular shape, and leaf design.

276—PAIR FLORENTINE MIRRORS.

Carved wood gilt frames; floral and leaf design.

277—PAIR ANTIQUE FRAMES.

Florentine carved and gilt; bold floral pattern.

278—ANTIQUE MIRROR.

First Empire; lyre and shell design; carved and gilt frame.

Height, 42 inches; width, 30 inches.

279—ANTIQUE MIRROR.

Elaborately carved wood gilt frame; floral design, with figure in relief; circular shape beveled edge plate.

Height, 66 inches; width, 36 inches.

280—FLORENTINE MIRROR.

Louis XIV.; square shape; carved gilt frame of vine and floral design.

Height, 45 inches; width, 38 inches.

281—VENETIAN MIRROR.

Black wood and *repoussé* frame; beveled plate.

Height, 34 inches; width, 28 inches.

282—ANTIQUE MIRROR.

First Empire; tall narrow shape; gilt frame with bas-relief.

Height, 49 inches; width, 28 inches.

283—FLORENTINE MIRROR.

Louis XVI; elaborately carved and gilt frame; top ornament of floral design; beveled plate.

Height, 57 inches; width, 38 inches.

284—ANTIQUE MIRROR.

Carved and gilt frame, with floral, fruit, and rope design in high relief.

Height, 44 inches; width, 34 inches.

285—ELABORATE MANTEL MIRROR.

Louis XVI.; gilt frame, with brackets; beveled plate.

Height, 65 inches; width, 52 inches.

286—ANTIQUE GILT FRAME.

Finely carved; open-work and relief ornamentation.

287—EMPIRE STANDARD.

Double dolphin design; carved gilt and enameled.

288—PAIR SCONCES.

Carved and gilt frames; oval shape; with branches for three lights each.

289—PAIR CONSOLES.

Italian; Louis XV. period; elaborately carved and gilt; Scagliola marble tops.

Height, 33 inches; width, 43 inches; depth, 21 inches.

290—PAIR LOUIS XIV. CONSOLES.

Carved and gilt; Scagliola marble tops.

Height, 37 inches; width, 48 inches; depth, 24 inches.

291—LOUIS XVI. CONSOLE.

Carved and gilt; marble top.

Height, 37 inches; width, 34 inches; depth, 17 inches.

292—Pair Elaborate Mirrors.

Old Florentine carved and gilt frames, with finely wrought ormolu gilt candle branches attached.

Height, 10½ feet; width, 5½ feet.

293—Pair Antique Florentine Consoles.

Elaborately carved ornamentation; gilt; Sienna marble tops.

Height, 40 inches; width, 54 inches; depth, 28 inches.

FURNITURE

294—Low Pedestal.

Chinese carved teakwood; India marble panel inserted in top.

Height, 19 inches; diameter, 13 inches.

295—Tall Pedestal.

Chinese carved teakwood; India marble top.

Height, 36 inches; diameter, 15 inches.

296—Hall Seat.

Chinese teakwood, elaborately carved; India marble panel inserted in top.

Height, 18 inches; diameter, 20 inches.

297—Hall Seat.

Chinese carved teakwood, finished in natural color; India marble top.

Height, 18 inches; diameter, 18 inches.

298—Louis XIV. Table.

Tulip wood, with bronze mountings and old brocade top.

299—Tea Table.

Louis XV.; low form, with tray-shape top, which is finely inlaid with various woods; bronze mountings.

300—Corner Cabinet.

Louis XIV.; Vernis-Martin; pastoral subject, finely painted in medallion; gilt-bronze mountings; rose antique marble top.

301—Antique Spanish Settle.

Carved wood, finished in black; upholstered in old brocade velvet.

302—French Table.

Carved and gilt; old-gold silk-plush top.

303—Four First Empire Chairs.

Mahogany and gilt, with metal ornaments; seats upholstered in *écru* damask.

304—Old English "Hogarth" Chair.

Carved mahogany; seat upholstered in red plush.

305—Two Antique Arm Chairs.

Early Italian; carved wood and gilt; seats and backs upholstered in ruby-color velvet, with *appliqué*.

306—Antique Piano Chair.

Louis XVI.; carved and gilt; cane seat and end panels, with old silk-brocade cushions.

307—Louis XIV. Table.

Carved and gilt; old-rose plush top.

308—Antique Center Table.

Mahogany; circular top on column support; brass rim.

309—French Reception Chair.

Satinwood, finely inlaid with various woods and mother-of-pearl; seat upholstered in needle-work on light color silk.

310—Foot Stool.

Louis XIV. design; carved and gilt; upholstered in silk brocade.

311—Louis XVI. Chair.

Carved and gilt; upholstered in old rose and white stripe brocade of floral design.

312—Louis XIV. Table.

Tulip wood; bronze mountings.

313—Louis XVI. Chair.

Antique, high back, elaborately carved and gilt; upholstered in rich silk flowered brocade.

314—Antique Tall Pedestal.

Louis XVI.; elaborately carved with ram heads and other designs in bold relief.

Height, 52 inches; diameter, 20 inches.

315—Antique Arm Chair.

Italian; carved; upholstered in leather and large gilt nails.

316—Antique Arm Chair.

Similar to the above.

317—Vernis-Martin Cabinet.

Louis XIV.; finely painted pastoral subject on panel of door; bronze mountings; marble top.

318—Fire Screen.

Louis XV.; carved wood and gilt frame; heavy beveled glass panel.

Height, 45 inches; width, 34 inches.

319—Folding Screen.

Louis XVI.; carved and gold lacquered; tall form; three folds; with upper panels finely decorated by Mesle; lower panels of old French brocade.

Height, 5 feet 3 inches.

320—PAIR ANTIQUE FIRE SCREENS.

Louis XIV. ; frames elaborately carved and gilt ; panels of needle-work and *appliqué*.

Height, 50 inches; width, 22 inches.

321—LOUIS XIV. MARQUISE.

Carved and gilt; upholstered in striped pink and floral brocade.

322—LOUIS XIV. SOFA.

Carved and gilt ; upholstered in rich silk brocade ; floral designs on light colored ground.

323—LARGE ANTIQUE ARM CHAIR.

Italian ; carved walnut ; upholstered in rich silk and tinsel brocade.

324—ANTIQUE SIDE TABLE.

Italian Renaissance ; finely inlaid with various woods.

325—PAIR ANTIQUE SCREENS.

Elaborately carved and gilt ; two folds each ; panels of old red figured satin damask.

Height, 5 feet.

326—ANTIQUE ARM CHAIR.

Spanish ; carved and gilt ; upholstered in red silk damask and *appliqué*.

327—ELABORATE ARM CHAIR.

Antique; carved leaf and vine design, and coat-of-arms; upholstered in red silk damask.

328—LARGE ANTIQUE ARM CHAIR.

Italian; covered in crimson satin damask. Said to have belonged to one of the Doges.

329—LARGE ARM CHAIR.

Antique; similar to the above.

330—LARGE ANTIQUE ARM CHAIR.

Italian; carved, and with gilt ornaments; upholstered in old satin damask.

331—EMPIRE WORK STAND.

Mahogany, with gilt metal ornaments; claw feet.

332—EMPIRE DRESSING TABLE.

Mahogany; elaborately ornamented with gilt metal; swinging mirror.

Height, 69 inches; width, 36 inches; depth, 23 inches.

333—EMPIRE PIER TABLE.

Mahogany, with gilt and inlaid ornamentation, gilt metal claw feet.

Height, 33 inches; width, 39 inches; depth, 20 inches.

334—EMPIRE NIGHT STAND.

Mahogany, with gilt ornaments ; marble top.

335—DRESSING STAND.

First Empire ; mahogany, with finely wrought metal ornaments.

336—CONSOLE TABLE.

First Empire ; rosewood, with marble columns and pilasters ; gilt metal ornaments ; marble top, and mirror back.

Height, 36 inches ; width, 42 inches ; depth, 17 inches.

337—EMPIRE SECRETARY.

Mahogany, with gilt metal ornaments ; marble top.

Height, 55 inches ; width, 40 inches ; depth, 18 inches.

338—EMPIRE DRESSING STAND.

Mahogany, with gilt metal ornaments and candle branches ; swinging mirror, and white marble top.

Height, 60 inches ; width, 28 inches ; depth, 18 inches.

Old piece from Fontainebleau.

339—ANTIQUE CHEVAL GLASS.

Louis XIV.; French walnut ; gilt metal ornaments.

Height, 80 inches ; width, 34 inches.

340—EMPIRE BUREAU.

Mahogany, with gilt metal ornaments; marble top.

341—FIRST EMPIRE DRAWING-ROOM SUITE.

Mahogany, with gilt metal ornament; upholstered in silk tapestry, floral medallions on green ground; comprises high-back sofa, two arm chairs, and six wall chairs.

342—HARP.

Louis XVI.; carved and gilt.

343—ELABORATE BRAZIER.

Spanish; burnished brass; open-work and *repoussé* ornamentation; has large plateau.

344—ESCRETOIRE.

Louis XVI.; brass moulding, inlays, and ornaments; beveled glass door and mirror; rose antique marble top.

345—MARQUETRY CHEVAL GLASS.

Height, 64 inches; width, 31 inches.

346—ANTIQUE CHEVAL GLASS.

Chippendale; mahogany, finely inlaid with various woods; beveled mirror.

Height, 76 inches; width, 28 inches.

347—Rich Cabinet.

Italian ; elaborately carved and gilt ; glass front and sides.

Height, 63 inches ; width, 51 inches ; depth, 21 inches.

348—Louis XVI. Sofa.

Carved and gilt ; upholstered in fine silk brocade.

349—Louis XVI. Drawing-Room Suite.

Antique, carved and gilt ; upholstered in very fine Beauvais tapestry ; comprises large sofa, marquise, two arm chairs, two reception chairs.

350—Louis XIV. Drawing-Room Suite.

Carved and gilt ; upholstered in rich satin brocade ; floral designs on écru ground ; comprises one marquise, four arm chairs, and seven wall chairs.

From the collection of the Earl of Craven.

351—Louis XVI. Drawing-Room Suite.

Antique; carved and gilt ; covered in red figured satin damask ; comprises large high-back sofa and six wall chairs.

352—Rich Parlor Cabinet.

Carved and gold lacquered; glass front; shelf and mirror back.

Height, 62 inches; width, 49 inches; depth, 17 inches.

353—Antique Wedding Chest.

Early Italian; front panel finely painted by Gozzoli; top carved and gilt.

Height, 25 inches; length, 56 inches; depth, 24 inches.

354—Louis XIV. Cabinet.

Antique; tall form; ebony finish; gilt metal mountings; glass in doors.

Height, 62 inches; width, 36 inches; depth, 14 inches.

355—Royal Cradle.

Italian antique; elaborately carved, gilt and enameled.

356—Tall Clock.

Louis XV.; Boule and gilt-bronze ornamentation.

357—Antique Screen.

Spanish leather; finely decorated with figure subjects and other designs; tall form; four folds.

Height, 7 feet.

358—TALL SCREEN.

Antique; Spanish leather; decorated with pastoral and floral subjects; three folds.

Height, 7 feet.

359—OLD SPANISH OBLONG PANELS.

Embossed and painted leather; religious subjects and floral design; set of three.

Size of each: length, 83 inches; height, 38 inches.

360—OLD SPANISH OBLONG PANEL.

Embossed and painted on leather; religious and floral subjects.

Length, 79 inches; height, 37 inches.

361—LARGE VENETIAN SECRETARY BOOK CASE.

Sixteenth century; profusely decorated with historical subjects and other designs.

Height, 90 inches; width, 44 inches; depth, 23 inches.

362—LARGE CHIPPENDALE CABINET.

Richly finished in mahogany; ball and claw feet.

Height, 8½ feet; width, 6 feet; depth, 1½ feet.

363—PAIR ANTIQUE ELABORATE COLUMNS.

Italian; sixteenth century; green ground, with grape vine in bearing, carved in relief and gilt; capitals of bold leaf design, carved and gilt.

Height, 11½ feet.

364—ELABORATE RENAISSANCE PORTAL.

Sixteenth century; elaborately carved and gilded.

Length, 17 feet; height, 16 feet.

From an ancient church in Venice.

THE AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
Auctioneer.